MAXIMUM ROCKNROLL

JUNE 1999
Issue 193 $3

Munster Records

DS-13

Safety Pins

Mullets

Pussycats

Piolines

Bad Stain

Houseboy

Bodies

False Alarm

TRUCE IS OVER!

Darlington

Noam Chomsky's "Propaganda and Control of the Public Mind" pg.

SUBSCRIPTIONS: (postpaid prices)
•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00. If you're from California, send $19.49 (sales tax).
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Let us know which issue to start with!

BACK ISSUES AVAILABLE:
Back issues 146, 149-151, 155-175, 177-193 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 15th of previous month– **NO LATER!!!**
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

AD CRITERIA:
Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classfieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Gorka

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415) 642-6800 or fax (415) 642-6810. Also available from: Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415) 923-9814
Fax (415) 923-9617
Email: maximumrnr@mindspring.com
(use this mainly for comments & letters.
Use phone for ads & other business stuff)

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

ROB COONS

DYSTOPIA-The Aftermath-CD	ENEWETAK-Onward To Valhalla-CD
MAINSTRIKE-A Quest for Answers-LP	V/A-Iron Columns-2xLP
SPORTSWEAR-both-EPs	EXCLAIM-Out Of Step-EP
JUD JUD-The Demos-EP	V/A-For The Sake Of Dedication-LP
COMBATWOUNDEDVET/SCROTUM GRINDER-EP	TIME IN MALTA-Live

JEFF HEERMANN

RECLUSIVES-LP	MURDER-EP
BLACKS-Call The Shots-EP	BASEBALL FURIES-All American Psycho-10"
EPILEPTIX-Greatest Hits-LP	FEVERS-Show-EP
NECESSARY EVILS-The Sicko Inside Of Me-LP	PIMPS-My Dad Smokes Crack-EP
CELLOPHANE SUCKERS-Schweinhund-EP	JETPACK-In Charge-EP

TOM HOPKINS

CHURCH KEYS-Work With It-LP	BEHEAD THE PROPHET N.L.S.L.-EP
V/A-Iron Columns-2xLP	BLUID-Lie-EP/SONICS-House Party-EP
COMBATWOUNDEDVET/SCROTUM GRINDER-EP	RED SQUARES-Transmitter-EP
LAST MATCH/SWITCHBLADE-EP	SPAZM 151-EP
EMPLOYER EMPLOYEE-EP	SHAKE APPEAL-Mean Machine-10"

CAROLYN KEDDY

METROS-Hot Wired-7"/NOVAS-Crusher-EP	JUD JUD-The Demos-EP
BLACKS-Call The Shots-EP	CHURCH KEYS-Work With It-CD
NECESSARY EVILS-Sicko Inside Me-LP	SONICS-Sonics Houseparty-EP
BASEBALL FURIES-All-American Psycho-10"	FEVERS-Show!-EP/SHAKE APPEAL-10"
V/A-Play Your Own Theme Song-EP	HAVENOTS/HOOKERS/BODIES-Live

DULCINEA LOUDMOUTH

MURDER-7"/REVLONS-7"	SHAKE APPEAL-10"
STEP SISTER-7"	JETPACK-7"
EPILEPTIX-LP	BASEBALL FURIES-All-American Psycho-10"
RECLUSIVES-LP	TURPENTINES-No Salvation-7"
GAZA STRIPPERS-10"	ANTISEEN/NOTHING BUT PUKE-split-7"

RAY LUJAN

BONADUCES-Democracy Of Sleep-CD	30 LINCOLN-Avanti-CD
GAMITS-Boomstick-CD	AISLERS SET-Been Hiding-45
FREEZE-One False Move-CD	DERKS-both EP's/BASEBALL FURIES-10"
TEEN IDOLS-LP/ID-Life Is Good-CD	SONNY VINCENT-Parallax-CD
BACKYARD BABIES-LP	DEROGATORIES-Straight Jacket-EP

TIMOJHEN MARK

V/A-Songs Of The Dead-EP	LAST MATCH/SWITCHBLADE-split-EP
COMBATWOUNDEDVET/SCROTUM GRINDER-EP	DYSTOPIA-Aftermath-CD
EMPLOYER EMPLOYEE-Mother Spain-EP	ENEWETAK-Onward To Valhalla-CD
HANGNAIL/EBS-split-EP/ARTURO-EP	JUD JUD-The Demos-EP
KURUMA BAKUDAN-EP/MALEFACTION-LP	SPAZM 151-EP/BLUID-Lie-EP

ALLAN MCNAUGHTON

JUD JUD-Demos-EP	JUGGLING JUGULARS-Can You Explain-EP
DERKS-both EP's/SPAZM 151-EP	LAST MATCH/SWITCHBLADE-split-EP
SHYSTER-Cold Weather-EP	WAIFLE-Breakfast Violence-EP
YOUR MOTHER/BOBBY JOE EBOLA-split-EP	DOGPISS-CD/EPILEPTIX-LP
BEHEAD THE PROPHET N.L.S.L.-EP	FAIR DINKUM/CLEATUS-split-EP

TOP 10

Please send us records (2 copies of vinyl, if possible– one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

MAIMUNDO MURGIA

- THE JONSES-Live
- THE EPILEPTIX-Greatest Fits-LP
- TERMINUS CITY/MAIN STREET SAINTS-split-EP
- THE DEROGATORIES-Straight Jacket-EP
- LOWER CLASS BRATS-Psycho-EP
- BODIES/TRUST FUND BABIES-Live
- THE PIMPS-My Dad Smokes Crack-EP
- V/A-American Upstart-EP
- OXBLOOD-Six Hard Years-CD
- NOTHING BUT PUKE/ANTISEEN-split-EP

JAH NELL

- EPILEPTIX-Greatest Fits-LP
- BASEBALL FURIES-All American Psycho-EP
- BEHEAD THE PROPHET N.L.S.L.-EP
- THE ELEGANTS/THE INCREDIBLE KINGS-EP
- ELVIS DISCIPLES/HATE MAIL-split-EP
- CAPTURED BY ROBOTS-Live
- THE BLACKS-Call The Shots-EP
- THE METROS-Hot Wired-EP
- THE MULLETS-Sit Down Mammaw-EP
- JUD JUD-The Demos-EP

JACQUELINE PRICHARD/SEAN SULLIVAN

- COMBATWOUNDEDVET/SCROTUM GRINDER-EP
- ANTISTATE/ESTADO DE PAZ-split EP
- V/A-Resistance Is Futile-EP/SONNY VINCENT-CD
- EMPLOYER EMPLOYEE-EP
- LAST MATCH/SWITCHBLADE-split EP
- THULSA DOOM-EP/NO I.D.-EP
- THE BLACKS-Call The Shots-EP
- SPAZM 151-EP/MAINSTRIKE-LP
- BEHEAD THE PROPHIT N.L.S.L-EP
- V/A-Iron Columns-2xLP

BRUCE ROEHRS

- DROPKICK MURPHYS/DUCKY BOYS-live
- TERMINUS CITY/MAIN STREET SAINTS-split-45
- LOWER CLASS BRATS-EP/OXBLOOD-CD
- V/A-The Dutch Hardcore Tribute To Real Oi-CD
- ANTISEEN/NOTHING BUT PUKE-split-EP
- OXYMORON/REDUCERS-live
- EPILEPTIX-LP/HUDSON FALCONS-EP
- V/A-American Upstart-EP
- V/A-It's All About Class-CD
- NO ONE'S VICTIM-On A Thin Line-CD

MAX WARD

- SPORTSWEAR-both-EPs
- EVANCE-Fucker-EP
- MAINSTRIKE-Quest For Answers-LP
- EXCLAIM-Out Of Suit-EP
- SPAZM 151-Power Songs For The Kids-EP
- ARTURO-Topo Volante-EP
- JUD JUD-The Demos-EP
- CHARM/GALVANIZE HEAD-EP
- V/A-For The Sake Of Dedication-LP
- YUPPIECRUSHER/BOYCOTT-split-EP

RYAN WELLS

- FEVERS-Show-EP
- RED SQUARES-Transmitter-EP
- 30 LINCOLN-Avanti-CD
- HOT POCKETS-Clean Dice-EP
- JETPACK-In Charge-EP
- JUD JUD-Demos-EP
- STEP SISTER-Big Bad Word-EP
- BASEBALL FURIES-All American-10"
- BLACKS-Call The Shots-EP
- ALL BETS OFF-live

REMA YOUNG

- NOTHING BUT PUKE-Shits From Hell-EP
- RECLUSIVES-LP
- BASEBALL FURIES-All American Psycho
- NOTHING BUT PUKE/ANTISEEN-split-EP
- GAZA STRIPPERS-Laced Candy-10"
- H-BLOCK101-Synergy-CD
- NECESSARY EVILS-Sicko Inside Me-LP
- V/A-Destructo Rock, A Tribute To Antiseen-EP
- V/A-Play Your Own Theme Song-EP
- NEBULA-Live in Santa Cruz

ZINE TOP TEN

- If The Bible Told You To Jump Off A Cliff... #4
- Outlandish #2
- Save Us All #3
- We Dare Be Free #4
- Brat #8/Cop Porn
- The Neus Subject #21
- Doris #12
- Blue Fire Hereafter
- World Within #1
- Fracture #6/Trust #74

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ZINE CONTRIBUTORS

Mykel Board, George Tabb, Jason Beck, Ted Rall, Renae Bryant, Nick Fitt, Larry Harmon, Brian GTA, Ryan Richardson, Jose Palafox, Greta S, Jason Kramer, Molly Resnik, Davey D, Patrice Boorley, Herman Shemsley, Oscar Montes, Billy Verdin, Secret Scene Reporter, Nathan Berg, John Kohut, Brian Zero, Queenie, Dave Emory, Mark Hanford, Felix Von Havoc, Erich Schulte, Mark Murrmann, D A Sheldon, Jesse Luscious, K K Cock, Joe Whiting, Huey Proudhon, John Holmes, Jeremy Schwab, T Rogers, Anthony Torres

ZINE COORDINATORS

Arwen Curry, Sean Sullivan, Jacqueline Prichard

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#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down.

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk–The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950's".

#155/Apr '96. Third Degree, Russy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splach 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy Blitz Babiez, Crank, SubRosa, Mindsnare, T.M.T., H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Ussue 1, Clint Walker.

#157/Jun '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Brats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter $ The Haters, The Process, Brother Inferior, Judge Nothing, Break-ups, Not For Rent, "Roots of Punk--The Buzzcocks".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes of Very Small Records, Man Agraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, teh Business, Apocalypse Babys, Good Riddance, Russia Update, "Roots of Punk--Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Pioneers of Punk–Ohio '77".

#162/Nov '96. Phanton Surfers, Candy Snatchers, The Stain, National Gaurd, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Foots of Punk--Los Angeles '77".

#163/Dec '96. The Last Sons of Krypton, The Prostitutes, Wig Hat, The Boys, Let It Rock, Enemy Soil, vulcaneers, Half Empty, The Zeros, Deadcats, Teen Idles.

#164/Jan '97. Naked Aggression, Lil' Bunnies, Sparkle Moore, Tab Hunter, Bar Feeders, Jabberwocky, Auto Control, the Hookers, Epileptix, Acrid, "Roots of Punk--The Vibrators", "Ten Years Of Gilman".

#165/Feb'97. He's Dead Jim, Teh Millionaires, No-Talents, Blanks 77, The Hives, The Freeze, Chris Speding & Other People's Music, Defiance, The Real MacKenzies, Savage Malignant, Sea Monsters, Dropkick Murphys, Vou Sou Nezumi, "Roots of Punk--Richard Hell".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Pioneers of Punk–Dead Boys".

#167/Apr '97. No Fraud, Nobodys, Sloppy Seconds, The Forgotten, Thee Viceroys, Brian of Grnad Theft Audio, Gauze, Danko Jones, "Roots of Punk--Kuro".

#168/May '97. Cretin 66, Fishsticks, Uk Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk--SLF, Undertones".

#169/June '97. Hand Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface, "Roots of Punk--Clach, Ramones, Sex Pistols".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Pioneers of Punk–The Slits".

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawls, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk–GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, "Education" theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#177/Feb '98. Superfly TNT's, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless I.D., Quarantine, "Roots of Punk–Generation X.

#178/Mar '98. Forgotten Rebels, The Dirtys, Josh Collins, The Letterbombs, Go-Devils/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, "Economics theme issue".

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers of Punk–Dangerhouse Records".

#180/May '98. Reinforce, Discontent, T.V. Killers, Slack Action, The Eyliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, The Jack Saints, Stray Bullets, "Pioneers of Punk–Patti Smith".

#181/June '98. Grapefruit, The Druggies, Stiletto Boys, All Bets Off, Bonecrusher, Summerjack, Cell Block 5, D.D.I., The Normals, "Pioneers of Punk–999", "Pirate Radio" theme issue.

#182/July '98. Thee Headcoatees, Vapids, Manchurian Candidates, Squiggy, Nema, Traffic Violation Records, Jumpin' Land Mines, B-Movie Rats, Budget Girls, The Bruisers, Discount, Dead End Kids, "Pioneers of Punk–Adverts".

#183/Aug '98. Lewd, Asshole Parade, His Hero Is Gone, Cee Bee Beaumont, Teen Idols, "Pioneers of Punk–X-Ray Specs", Article on Chiapas.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Ümlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys, "Pioneers of Punk–Black Flag".

#185/Oct '98. Traitors, Whimpy Dicks, Armed & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnick Termites. "Pioneers of Punk–Adverts".

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads, "On Our Doorsteps"-article on homeless punks, "Pioneers of Punk--Spizzenergi".

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, Third Party, No Class, Skabs, Lily and Lance's Holiday in the Sun,, "Pioneers of Punk--Dead Kennedy's".

#188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA, "Pioneers of Punk--DOA".

#189/Feb '99. Monster X, Peter and the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat Records, Halfways, Hot Rod Honeys, DeRita and Sister.

#190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt, "Pioneers of Punk--Mechanics".

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode, "Pioneers of Punk- Minor Threat" Part one of Noam Chomsky's "Propaganda and Control of the Public Mind".

#192/May '99. Los Crudos, Burning Kitchen, Henry Fiat's Open Sore, Polythene, Kangaroo Records, Willy Brown, Biotic Baking Brigade, "Pioneers of Punk-Vice Squad", Part two of Noam Chomsky's "Propaganda and Control of the Public Mind".

#193/June '99. Munster Records, DS-13, Safety Pins, Pussycats, Piolines, False Alarm, Darlington, Bad Stain, Bodies, Houseboy, Mullets and Part three of Noam Chomsky's "Propaganda and Control of the Public Mind".

WANNA SEND US SOMETHING?!

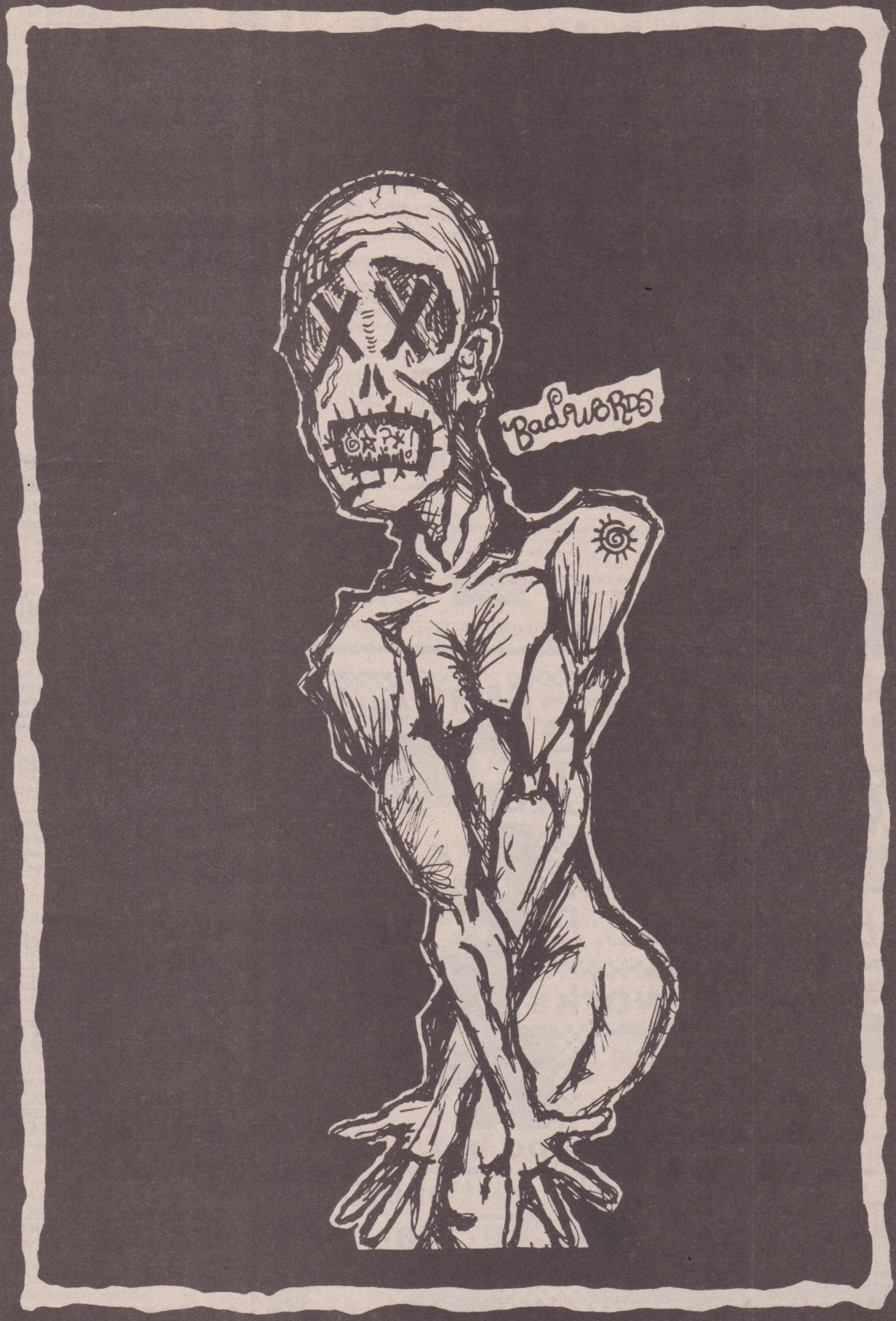
Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.


BadWORDS
T. ROGERS

Records & Stuff We Sell:

120. FUGAZI	'Instrument' soundtrack - 18 songs	†*	Ⓒ
80. FUGAZI	'Instrument' - a film/video by Jem Cohen and Fugazi. 115 min. Available in VHS & PAL video		Ⓕ
116. BLUETIP	'Join Us'	*	Ⓒ
115. LUNGFISH	'Artificial Horizon'	*	Ⓒ
114. MAKE-UP	'Blue is Beautiful', a film by James Schneider on video. VHS or PAL — VIDEO ONLY		Ⓔ
113. MAKE-UP	'In Mass Mind'	*	Ⓒ
112. SMART WENT CRAZY	'Con Art'	*	Ⓒ
110. FUGAZI	'End Hits'	†*	Ⓒ
109. HAPPY GO LICKY	21 live songs from '87-'88 — CD ONLY		Ⓔ
108. AUTOCLAVE	11-song posthumous CD, all previously released. — CD ONLY		Ⓓ
101. BLUETIP	'Dischord No. 101'	*	Ⓒ
90. FUGAZI	'Red Medicine'	†*	Ⓒ
40. MINOR THREAT	CD has every song!		Ⓔ
14. DISCHORD 1981	Teen Idles, Minor Threat, SOA, GI, Youth Brigade — CD ONLY		Ⓓ

*regular CD, price Ⓓ / †Cassette, price Ⓒ / ††CD single, price Ⓖ

Price Guide, including postage, in U.S. $:

		U.S.A.	SURFACE & CANADA	Airmail
Ⓐ	7"	3.50	4.50	6.50
Ⓒ	LP	9.00	11.00	14.00
Ⓓ	CD	10.00	11.00	13.00
Ⓔ	MaxiCD	12.00	13.00	15.00
Ⓕ	Video	18.00	20.00	23.00
Ⓖ	CD single	4.00	5.00	7.00

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DISCHORD records

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SOUND POLLUTION

EXCLAIM

"Out Of Suit" 7" EP

7 song debut from Tokyo. Old Bad Brains meets modern Tokyo speed and insanity. More fucking energy than a fucking nuclear power-plant.

BEHEAD THE PROPHET N.L.S.L.

"Making Craters Where Buildings Stood" 7" EP

7 new hectic jolts - amazing destruction. More devestating than Y2K.

NEMA

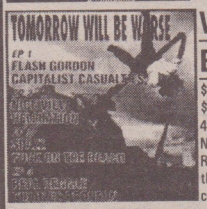
"Bring Our Curses Home" LP/CD

12 tracks of severely crushing HC from MI. CD has all the EP tracks, over 70 minutes!

KRIGSHOT

"Maktmissbrukare" LP/CD

26 songs of raging Swedish HC thrash. Think MOB 47 overdosing on speed. CD includes the "Terroristattack" EP.



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checks & m.o.'s to "Athena Kautsch", not Six Weeks!!

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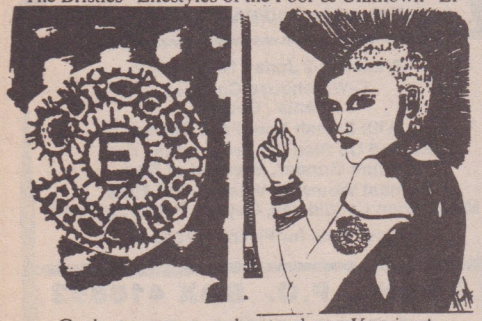

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7" $4.00ppd USA/ $6.00 ppd World
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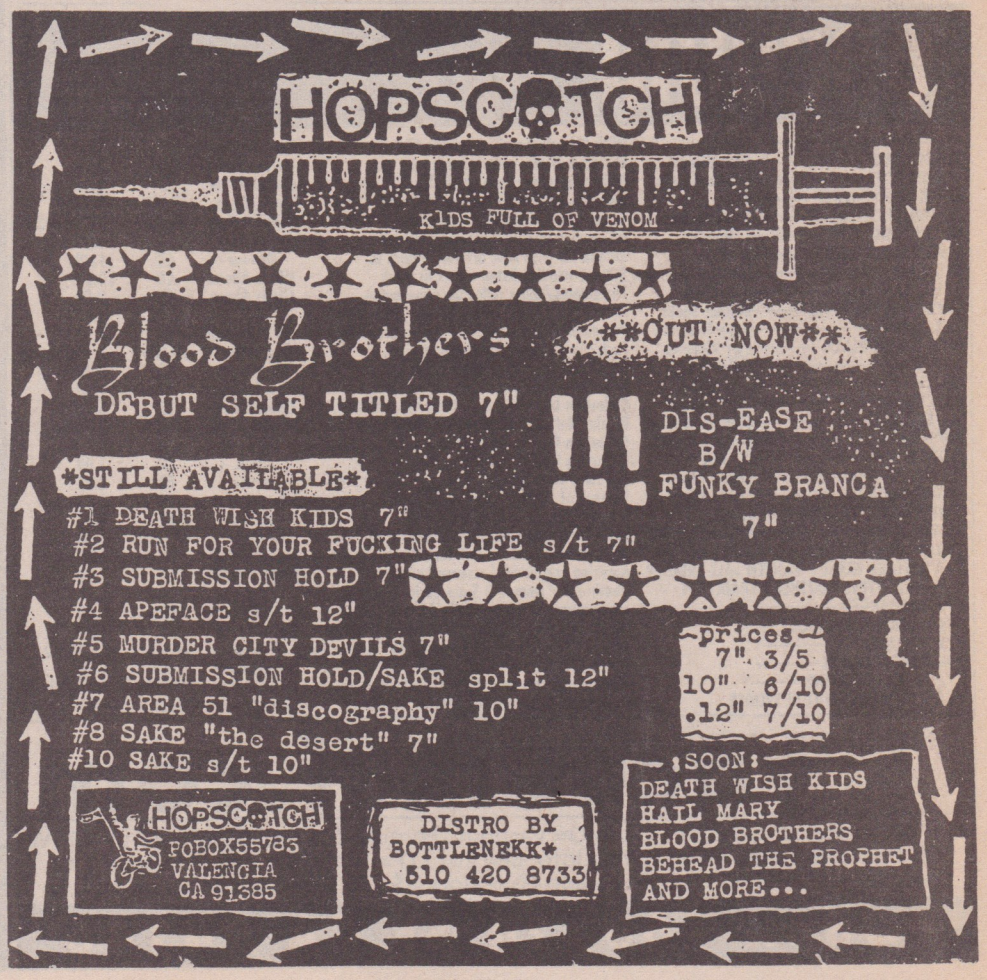

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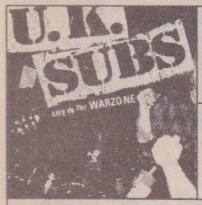
"The Aftermath" CD
(Life is Abuse) 9.00

12-track compilation of tracks from their out of print (or at least hard to find) splits with SKAVEN, SUFFERING LUNA, and WELLINGTON, plus their "Backstabber" 7". Menacing, leadweight California hardcore.

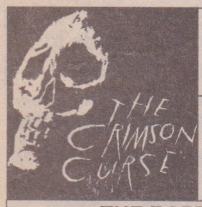


U.K. SUBS
"Live in the Warzone" CD
(Rejected, Ireland) 13.00

22 tracks recorded live in Belfast in March of 1998. Includes "Stranglehold", "Barbie's Dead", "New York State Police", "New Barbarians", etc. Great energy and live sound.

MINUTE MANIFESTO / SHANK
Split 7"EP (Enslaved,UK) 4.50

UK hardcore double header. MM rip through 6 tracks, comparable to ASSHOLE PARADE, CHARLES BRONSON, etc. SHANK is ex-EBOLA and SCATHA, but their heads are stuck in NEGATIVE APPROACH territory!



THE CRIMSON CURSE
"Greatest Hits" CD
(Three One G) 8.00

San Diego's resurrected masters of fiendish hardcore mayhem. Includes the 12", their half of the split with FESTIVAL OF DEAD DEER, and some new stuff. Enhanced C.D. will make your P.C. go R.I.P.

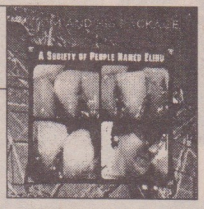
THE RAPTURE
"Mirror" LP/CD
(Gravity) 7.50/10.00

California post-hardcore-post-punk, sort of. Gravity breaks new territory as usual, this time with the desperate, haunting SUICIDE/CURE/CHRISTIAN DEATH-inspired sounds of THE RAPTURE.

VARIOUS
"Reproach" 7" EP
(Ugly Pop, Canada) 3.50

8 of the most severe hardcore bands in recent memory pay tribute to NEGATIVE APPROACH!! Includes SPAZZ, DROP DEAD, MAN IS THE BASTARD, RUPTURE, UNION OF URANUS, VOORHEES, and more!

ATOM & HIS PACKAGE
"A Society of People..."LP/CD
(XMist / Mountain) 8.50(v)/6.50



The soon-to-be classic Atom CD, now finally available on **vinyl** via Germany's X-Mist label! 20 tracks inc. "Sting Cannot Possibly Be the Same Guy Who Was in The Police" and a cover of FUGAZI's "Waiting Room"!

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Whatever means of defiance you choose the time for action is now. The future holds many wonderful things including 7"s by Your Mother, the Reds(TX) and the Putdowns(TX).

These are exciting time we live in. Don't be left by the wayside. The Revolution is Now. Only you can make it happen. Make checks payable to me.

Love Your Pal,

Joey Edwards

Joeyed@mail.utexas.edu

Fuckface Bastard Suka 7inch
Coward/ Sap split 12inch
Lizards Nafum K. 7inch
Mike & the Molesters DEBUT 7inch
Lonestar Showdown Volume #1 and #2 TX Comp 7inches
Good Riddance/ Reliance split 7inch
All You Can Eat "Ballinger" 7inch
Good Riddance "Gidget" 7inch
Motards/ Fuckemos split 7inch
Gomez LP $6/ Cd $8(28 songs)
Plus buttloads of more shit

Other Stuff:
Motards/ Permanent Voltage 7" Japan import $4
Hickey us vs. them 7" or art messsianism 7"
Coward/ Lowlife split 7inch
Schlong/ one eye open split 12" awesome $7
Funpeople Experience CD, Anestesia CD, or Kum Kum CD (my #1 fav band) $10ea

GRAND THEFT AUDIO

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GTA 035 - *UR FUNKTION/SVART SNO* "Bellyache & Acideyes" CD 73 min. Ur Funktion recorded this unreleased session in 85 at Mob 47's studio/bowling alley. Svart Sno's '88-'92 cuts feature many unreleased. Blazing Swedish thrash.

GTA 036 - *SHATTERED FAITH* "1982" CD 64 min. The complete session with numerous extra tracks that couldn't fit onto the original live/studio LP, awesomely re-mixed by and featuring Kerry of the US Bombs.

GTA 037 - *FUNERAL* "Have You Seen My Leather Jacket?" CD 68 min of '80-'82 So Cal punk including lots of extra tracks from the same session that produced the much sought and recently bootlegged from "Waiting For The Bomb Blast" 7".

GTA 038 - *FALLOUT* "Spit On The Innocent" CD 58 min. Newly recorded in '98 studio session for GTA + bonus live gig. from this Australian blistering high speed assault unit who've has previous releases on Spiral Objective.

(all full length releases are an hour or more & come with a 16 page booklet, except GTA 031 with 21 min/8 page)

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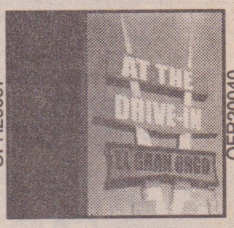

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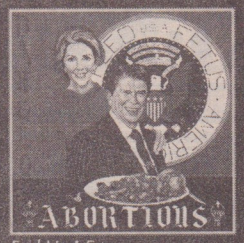

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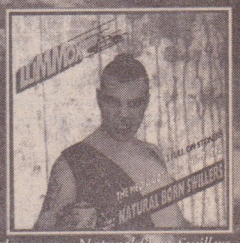
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Letters

To *Max Rock' n'Roll* Board of Directors, and other internet based casualties of Technology...

Back in 1988, I was just starting high school, some things I remember about those early days... Guns'n'Roses, Metallica, Sex Pistols, the Clash, and the Misfits; these were some of the first bands I ever really felt rather than listened to. Any teenager growing up goes through stages in life, and mine was no different. One day I happened into a local record store (back when record stores meant buying vinyl) I happened to flip through the magazines rack, which consisted of stuff like Spin, Rolling Stone, etc. I happened to see a copy of MRR, and—intrigued—I flipped through it. I don't think I bought it that day, but a couple of days later I asked the guy behind the counter what the hell it was. He explained something new to me. Punk had a voice outside of 7"s + LPs! I bought it. I read it over and over and over again. I had never heard of anything in it before and it opened new doors for me. Since then, whenever I had the $ or time I always picked up MRR, and over the years I grew to enjoy the columns, the interviews and the rest. No matter what it was about, I always loved every inch of it. I went through my dry spells, but I always returned to my mother's milk.

Fast forward to 1998, March. I've grown up a lot. I moved far away from home (from Lambertville, NJ to Rochester, NY). I've started my own zine, and issue one is done. I was trying to decide whether or not to send it to MRR. I decided not to. Not because I didn't want a bad review, because I kinda knew I would be slammed by anything out there (it was a pretty crappy issue...). Nope, but because MRR is/ was something I have always cherished, and if I knew it wasn't up to standard, then MRR should never see it. Why, I don't know, but I felt that way. I've sent #2-5 to MRR and most of the people who have written about it have been because of reviews in MRR.

Now MRR is dead, to live on in the confines of cyberspace is a travesty to the vision that was MRR. To not publish a printed version of MRR is a disgusting thing. If MRR is to die, let it go out with integrity, hope, and pride. www.MRR.com is an insult to Tim and to the generations who have, past & present, read, contributed, worshipped, etc. the King of all punk zines.

In the past couple of months MRR has gone through a lot of changes. Tim is dead, and most of the columns from a year ago are gone. I can't understand all these new things that are supposedly MRR. I don't recognize them, and in reality, I really don't want to.

Sean, you have corrupted something that I hold dear w/ your visions and new ideas. I really don't like you or Jac. Despite what you say about technology and killing out old dinosaurs whose time has come... *You* are wrong...

The internet is a flood of bullshit commodity consumer trash, with few exceptions. Many of us don't want to have to use the library to read a zine called MRR.com, instead we like to sit around late at night in our underwear, which are dirty, after a long day, and relax with some dead trees and ink. In our world, progress hides dark things, new formats are meant to replace paper and ink? I hope not. It is a change I do not want to make. I like the old ways of doing things, I like writing letters, I like reading zines and books, I like listening to vinyl records and tapes. Your technology is destroying a small part of DIY music & writings from the underground, and trying to replace it with something it's not... and never will be.

If MRR is never again to see newsprint (and I hope it will...) then it is dead. MRR will never have a home at www.com. If it is not to be, then please let it die with dignity. I would also like my $3.00 I sent for a classified ad not to be used for this evil thing called www.MRR.com. Please only print my ad in a newsprint published format. If you don't then I must ask you not to print my ad on the net, and to please return my money. I've enclosed a SASE for it, if need be. Peace, Anarchy, Equality -
Spindle (editor, *So Fuckin' What?* zine)/ 253 Alexander St. Apt. 322/ Rochester, NY 14607

PS How could you even think of doing this?

Maximum RNR,

First of all, I am (or was) a subscriber to MRR. It has been a great *zine* for years. I would like to express my displeasure over the new internet format. It fucking sucks! MRR has been in the DIY spirit since the beginning. The internet is not DIY! Very few, if any, punk rockers own computers. Maybe the elite few of you within your zine, columnists, shitworkers, etc. have access. Most of us (your readers) have little or no access. How many people within our scene visit our local libraries? Probably very few. In my case, I am in prison, as are a lot of your regular readers. My one issue usually gets distributed amongst 25 to 30 other readers here. The thing I really looked forward to was my monthly issue of MRR. It was one of the few ways to keep in touch with the scene that I still and always will care about!

I personally hope you go back to the regular zine format! Tim would have never let this happen! Thanks,
Chris Lester/ K-44804/ CMC (East) Facility/ PO Box 8101/ San Luis Obispo, CA 93409-8101/ Housing 1307 X

MRR,

Yr whole idea of being web exclusive is retarded, I've been reading yr publication for the past two years and always looked forward to new issues... Well looks like *Suburban Voice* gets my cash now... This whole idea would make Tim roll over in his grave... Oh yeah Nick Fitt's idea of a boycott is golden... Mark me down as a *former* reader. Up the Fuckin' Punx,
Nic Plemel/ 2nd Rate Records

MRR,

Hey good joke (honestly!), you had me fooled... Sorry for the knee jerk reaction, still a loyal reader,
Nic Plemel/ 2nd Rate Records/ *Digest This* zine/ Lysdexics

Dear MRR,

I'd like to start off by saying I've been a loyal reader of your zine for some time now, and I'm very pissed about the recent decision to go solely internet.

I can see some of your points, like; saving trees, less work, being free. Ya, it's free for the rich punks with computers. Now mommy and daddy's little punk can learn everything about punk on their high tech computer.

What about poor punks? Three bucks a month I could handle. Now I got to spend $1500 to buy a computer. Come on! All those things do is fuck up your eyes.

I can't believe MRR is letting this happen. You're destroying everything being punk stands for. Instead of fucking the system you're joining it. How punk is that? Fuck conforming! Fuck change!

Your zine is great. Why do you have to ruin it. Bring back the printed issues. Help us all. Is this the beginning of the end of punk rock? I sure hope not.

I'd also like to say hi to Katrina up in Oxford, MA and I miss ya.

Letters

Jason Meier/
DuBois, PA

Dear *Maximumrocknroll*,
Ha, Ha, you fooled me. When I saw the cover I thought how many punks even have a computer? Having a computer isn't very punk rock. If *Maximumrocknroll* goes on-line what the fuck am I suppose to read on the toilet? What am I going to use to wipe my ass? Am I going to have get a computer installed in my bathroom? What I'm trying to say is; good one, and fuck you! Love,
April fool #00000002, Ted Schuckel

MRR,
Goddamnit, ya got me fucking hook, line, and sinker! I've been reading the April Fool's issue for years and laughing at all the other gullible fucks and this time I'm one of them. If Tim Yo is still alive I'll really be pissed!
Jeff

Dear MRR,
You are all bunch of cretinous little prick idiots, your limp April Fool's jokes are consistently getting weaker and weaker, I daren't even think what next year's effort will be. If you don't buck your ideas up this very minute, I shall come over there and box your little noses. Result: E-conclusion: More attention to detail, less chitter-chatter in lessons. Failure to improve grades will result in a demotion to the thicko's class.
Yours unruly,
V. Sandehurst/ Lord of Velvet Whip

To MRR,
I just got done reading some of the letters in issue #191 about MRR being sold at shitty chain stores and I just have some comments to make. First of all not every city or town in the world has a "Joe's punk rock shop" where everyone can support punk rock in harmony. In the happy place of Salt Lake City, Utah, there are only a few; The Heavy Metal Shop, Graywhale CD, Tom Tom Music and a few others. These are the stores that I support and that have been around since I have been buying punk rock. We used to have a place called Raunch Records, but I think they lost their lease so someone could tear down the building and put up a mini mall. Yet even the shops where most SLC punks buy their music (Graywhale CD and Tom Tom Music) have shops scattered around Utah and are just miniature versions of shitty chain stores. You can't buy MRR at these places, but they do help our scene in many ways! Most of their employees know about punk rock and they can usually get a CD or record that someone is looking for. They do have an OK selection of music, and they do support local music. I will continue to buy from these stores because the only other options I have are Media Play and Borders. Media Play pretty much has a monopoly in the Salt Lake area.

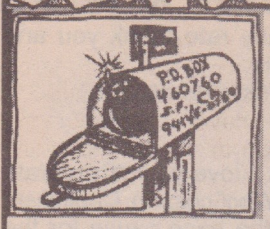
In my opinion, it is a good thing that MRR is sold at Border's. Nobody is born punk rock. It is something that is learned about. If you only allow certain places that are "punk enough" to sell it, nobody will ever learn about punk rock and punks will become extinct. Any punk rock movement is stronger with more people. Unity mean unity with everyone, not just punks. I understand that the intentions behind these stores are money, money and money, but most people do not fully understand that until they are exposed to something like MRR. In closing, keep up the good work!
Brandon Dalton and Sickboy Records/
PO Box 2464/ Salt Lake City, UT 84110

Dear MRR,
Sometimes I read the MRR letters section and get annoyed at the many ignorant scene police who feel the need to spout off about punk rock business ethics when they have absolutely no real life experience with the subjects they talk about. On the issue of selling zines in chain stores instead of strictly through mom and pop operations I think people should take one more point into consideration. Most mom and pop stores don't want anything to do with real punk rock zines. The problem is that most mom and pop stores are deathly afraid of their local community. They are afraid of getting in trouble with some kid's parents. Zines are not profitable and are too much of a pain in the ass for the average mom and pop store to deal with. Other than an occasional big city zine store such as See Hear in New York, there are very few stores interested in having a wide selection of zines. Mom and pop stores are essential for independent record labels, but zines are a different story. Another hard to accept truth is that the typical mom and pop record store will make more money by selling the next Janet Jackson CD than they will from selling a year's worth of MRR. That is the reason mom and pop stores did not complain when Borders started to carry MRR.

Now, some D.I.Y. zine scenesters are bound to say, "Fuck the chain stores! We have our zine community. We can do our own distribution!" The problem with that is that the punk rock zine community is very tightly knit ideologically. They do not always react well to new ideas. The punk zine community are much more exclusive than your typical fans of punk rock. If you don't believe me just take a look at the MRR staff of zine reviewers, compare them to the staff of record reviewers, and ask yourself, "Which of these two groups of people has a bigger stick up their collective ass?" The zine community is infinitely more successful as an insular social club than a serious distribution network.

When I started my zine I combed through every issue of MRR for possible distribution. I bought ads for it and sent a copy of my zine to every mail-order zine distributor I read about. Despite the fact the zine managed to gain popularity in the punk scene (through supportive record labels, bands, trades, and word of mouth) not a single punk zine distributor would carry my zine during its first four years in existence. Even worse was that the local mom and pop record store in my town was afraid to sell it even though I was on friendly terms with the owner. Fine Print was actually my zine's first distributor. They started with the second issue. At the time I didn't know their main buyer was Barnes n' Noble, but at that point I was just happy that someone wanted it (for right now we'll forget the fact that five years later they went bankrupt while still owing me $2,000). My next distributor was Tower, and then Desert Moon (Borders). In my home town you could buy my zine at Barnes & Noble, Borders, and Tower, but not at the local mom and pop. In Berkeley it was available at Crown Books for two full years before Amoeba Records or Rasputin's across the street would accept it. Though my zine's distribution has greatly improved over the past three years, mostly because of support from record distributors who have taken on some zines, I still run into the same problem with mom and pop stores. Here's a very recent quote from MRR's Zinedom Cum columnist, Larry, who ran into trouble when he tried to distribute my zine to a mom and pop store in San Diego, "his store is right in the middle of San Diego's gay and most progressive neighborhood. I'm amazed that he's such a baby. He doesn't want to offend anyone." Sadly, the punks in San Diego who can't find my zine have probably been

Letters



snooping around in the hip and "progressive" mom and pop stores, but haven't walked into a Tower or Borders. Thanks for your time,
Aaron (No, not Cometbus)

Dear Mike Beer City,

Please lay off the sauce when scribbling letters or guest columns, that last column about MRR and garage was horrible! It was the written equivalent of having some guy you barely know back you into a corner at a bar and ramble on about nothing while choking you with his foul whiskey breath. What you need Mike, isn't a breath mint, but a bit of historical perspective about MRR. I know you claim to be a long term reader and fan, but I've got my doubts. I have been reading since issue #3. I remember the article in an early issue all about '60s garage rock and its influence on early punk. I also have the MRR comp which states that MRR is dedicated to covering not only punk and hardcore, but the music of earlier decades that helped produce punk. Garage in MRR is nothing new. Like Mykel Board says, "You're wrong!" Anyway, the garage coverage has surely declined in the past few years (not that it was ever the only thing in the zine). I can't even think of a garage band that has been on the cover of the past twenty issues of MRR. Maybe you should stick to charging too much for crappy skateboards and kissing Duane Peter's ass, Mike.
Love,
Sandy Roy

Hey *Maximum*!

I just went to http://www.maximumrocknroll.com, and it read "April Fool's." I was only the second person there according to the web-counter. Certainly, this is the whole point of printing the "Final Print Issue" bullshit, right? You're just putting a feeler out there to gauge possible reader reactions, right?

Of course! Why the hell would you bother to print ad rates for print ads while neglecting to include rates and instructions for banner ads? Fucking neophytes! You really think your readership is too stupid to notice? And why try so hard to defend the fact that MRR is on the shelf at Border's and Tower if it's not gonna be on the shelf anywhere ever again? Ever since the demise of Tim, you insurgent young'uns have been underestimating your audience's intelligence.

Sure, it doesn't help our cause when Krak R. Crums and his I.Q. 32 buddies write letters to the editor using frustratingly inane logic to decry the fact that MRR is available at Border's and Tower. That doesn't stop me from buying my copy at independently owned vinyl-purveyor Armadillo Records in the Republic of Davis, California. I'm sad to say too many baggy-pants-wearin'-Blink-182-shirt-clad in this police state have been sleepin' on this store. Where else will they be turned on to your rag? (Let's just hope they at least pick up *Punk Planet* before they make a grab for that new mag featuring all the newest engine and exhaust modifications for Honda Civics and Acura Integras!) I can dig what you're saying. I'm not hard-headed. Most of us bought MRR at the cool stores, but we accept your explanation; we just don't want to read the explanation two more times next week.

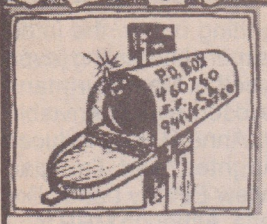
Say, while you're throwing away all the MRR-is-selling-out-if-they-allow-their-magazine-to-be-sold-at-Border's-or-Tower diatribes, leave Frank Kozik and Man's Ruin Records the fuck alone. Doesn't it reek of hypocrisy when you allow MRR to be sold at Border's, but you get upset about Kozik's connection to Valley Distribution? We wouldn't want to make a list of all the respected independent labels that find their way onto store shelves through Valley Distribution. I guess we wouldn't be able to buy Excruciating Terror records without selling out. Consistency, people! Goddamn! Maybe you thought we wouldn't notice that one, too.

To be sure, it would be truly sorrowful if the last print issue of MRR had some really blaring lay-out mistakes like the last issue. That shit must have been slapped together from midnight to 6:30 a.m. the day it was due at the printer. What a way to go out! Not the Michael Jordan way, for sure! More like player/coach Pete Rose flirting with the Mendoza line on the way to beating Ty Cobb's record for base hits (only several years after the day he broke the record for at-bats)! It was almost too difficult to read. Do you ever read the first three paragraphs of a news article and immediately forget what you just read? That's a terrible feeling. You get concerned because you think it's the beginning of Alzheimer's. That's how I felt when I turned the pages of your last issue.

It was very upsetting, but not as upsetting as the first issue of the *Hit List*. I've got to give you kids some credit. Your interviews are getting better, the interview subjects are more interesting (even radio DJs like myself?), Mark Murrmann and Ryan Richardson exhibit enviable rock'n'roll savvy, Anne R. Key induces side-splitting laughter, and I'm glad someone will review EPs by bands like Kansandemokratia. Although MRR may contradict itself all over the place, the good the zine does to support the scene(s) outweighs the silly stuff. Not like those bed-wetters and bridge-burners at the *Hit List*! Goddamnit, Jeff Bale, I want my money back.

Bale said he did not want the *Hit List* to be everyone's outlet for anger and ridicule at MRR, but nary a columnist could refrain from spitting the seeds of sour grapes at MRR. In your review of the *Hit List*, you were too gracious in calling the cover article about the politics of black metal "well-researched." Hell, that shit about the guy from Burzum killing the dude from Mayhem is old news! Correlating black metal's development to the formative years of industrial is nothing more than tenuous, and in the conversation with the racist harsh noise artist Michael Moynihan, the subject imperviously guarded his skeletons from the interviewer. Dave Emory could have cracked Moynihan's safe in minutes, but he's too busy uncovering meaningful controversy in MRR pages. What was the point in printing that? And let's see, what band would I rather read about? The comp-track-recycling, overhyped, overly-prolific Electric Frankenstein or Japan's Dudman? At one point they couldn't do wrong, but since they replaced the old singer with the bombastically loud Steve Miller, EF sounds right at home on album rock radio after the Guess Who. I've heard kids say "punk-as-fuck," but I didn't know "punk-as-Grand Funk" would be a compliment. Not only was Dudman the funniest read since the first Registrators interview, but it was very timely. Too many peeps are snoozin' on the new Dudman/Bathtub Shitter split EP, and there's a ton more Dudman on the way. Collectors better recognize these guys are the next G.I.S.M.

Now, here's my chance to use MRR to promote my punk activity. My weekly radio show, "Saatekin Suklaakuoretettua Paskaa" airs every Thursday night at midnight Pacific Standard Time on KDVS 90.3 FM at the University of California at Davis. Got real audio, check it at http://www.kdvs.org and click the "Listen Now" banner. The show usually features new and old hardcore with hefty doses of Scandinavian and Japanese collectibles of today



and the future, as well as the vintage 1982-1984 sounds of the USA. The most requested bands include Lip Cream, Uncurbed, and Unholy Grave. Basically, I perform the show as if I'm being graded by Felix, Hirax Max, and Ken Sanderson. Sometimes I wimp out and play Stoogely rawk'n'roll, '77-'83 era punkers, or Aussie psycho-rock such as the stuff on the Aberrant label. Requests can be e-mailed or sent using our efficient U.S. Postal Service to the addresses below.

After listening to that Laughin' Nose song ("Get the Grory" [sic]), I decided it was time to go for the glory. As a career person for the last few years, sometimes I feel unwelcome because I'm relegated to being a "weekend thrasher," unable to stay true to hardcore all week long while I'm dressed to kill in Kenneth Cole's new men's "corporate-casual" dress line. Despite my resemblance to "The Man," I still feel I have the right to gripe about you guys when you err. Here, I'll do it one last time.

About the reviews section... Generally, everyone's doing a great job, but all of the reviewers of hardcore—particularly the grindy stuff—need to develop their vocabularies a little. Certainly there must be more ways to describe powerviolence than "chaotic" or "brutal." Max and Timojhen do it right, but the rest of you could benefit from a thesaurus. Keep up the generally good work.

Rick Ele a.k.a DJ Rijk/ djrijk@yahoo.com/ DJ Rijk c/o KDVS/ 14 Lower Freeborn Hall/ Davis, CA, USA 95616.

To all of you fans of sarcasm,

Dumb ass: "Hey! I've got a great idea! Let's to a cover song! Not just any cover song! We have to do one that was written by a band that I don't respect, but all of the rednecks that used to beat up punks in the '80s used to (still) listen to. Maybe we should do a Motley Crüe song! No, Def Leppard! No, Bon Jovi! Oh, wait, I've got it! The Scorpions! Yeah!"

Dumber ass: "Well, gee, that sounds real funny. But I'd rather do a cover of something my parents used to sit around and smoke dope to. Maybe the Eagles, or Janis Joplin, or Simon & Garfunkel. That sure would be funny because, ya know, we don't listen to it."

Shit for brains: "Pass me the bong! I've got the best idea! Let's cover a Madonna song! That would be funny because she makes millions of dollars for being nothing more than an idol to all of those really cool girls who think I'm an idiot. Boy that would show them a thing or two about who's an idiot!"

Alright, I hope you can all understand sarcasm. In all actuality, doing covers is a lot of fun. But why do a stupid fucking metal cock rock song when you can pay tribute to an artist who may have made you get involved in music in the first place? This has been going on for a few years now and it simply is not funny. It's really sad when you hear a punk band covering a song that sounds tougher when done by the pud who wrote it. Take Me First & the Gimme Gimme's for example. Did anyone who bothered to buy that record really listen to it more than once? Weird Al is probably one of the biggest musical geniuses ever. I know that may sound funny (but not as funny as the time the Melvins stole the Kiss logo). It's true, though. This guy banked off of kids by making the corporate rock star look like an asshole. Nowadays it seems that kids are getting a little short on creativity. Thank you Nick Fitt for pointing this out in issue #190. Johnny Cash covers are cool. Black Flag covers are cool. Stooges covers are cool. Ramones covers have been done to death but are still cooler than Scorpions covers. Anyone who spends the time learning these songs must have a little time to look through their records and find a song that was really influential to them or has a somewhat relevant message or theme. Thanks,

Jimmy Knuckles/ 62 Wallingford Square #202/ Kittery, ME 03904

MRR,

I wanted to thank Mary Jane for her review of my zine, the *East Village Inky* in *Maximumrocknroll* #191. Naturally, it made my day into a bright day indeed.

I about keeled over when I saw that one of the numerals of my street address was incorrect! Believe me, I know how easily these things happen, but if it's true you have an online version, I was wondering if it would be possible to fix the address in that online version.

The address for the *East Village Inky* should be 406 E. 9th St. (In the print version it was listed as 409.) If it is fixable, I surely would appreciate it, Shirley. Because I have fantasies that if all the *Maximumrocknroll* readers were to order up an *Inky* we'd have a circulation to kick Teen People's ass and then we could move to a fine huge apartment and laze about like grasshoppers and live happily ever after. At any rate thank you and thank you again.

Ayun Halliday/ inky@erols.com

Nathan,

I love your "Corporate Know-Who" column. Capitalism will be the base cause for the downfall of the human race. Anyway, I might be starting a zine soon, and I wanted to list all of the locally owned/ operated businesses here. I was wondering if you knew a convienent way to tell them apart, like some government office that would give me a list or something. Any suggestions are much appreciated.

Reuben Robison/ 2115 1st Ave. S./ Great Falls, MT 59401

Hello MRR and readers:

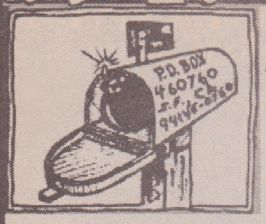
I'm just done reading Nathan Berg's (March '99) column about credit cards, and of course I agree. They are a scam, but that's only part of a bigger, scarier picture. You see credit cards serve a purpose which is, of course, to eliminate the monetary system we now incorporate in our lives. And the purpose is for the whole world to eventually run under one universal currency, which would be a computerized currency.

You see money cannot be tracked down and controlled easily, but credit cards are; every transaction is computerized and monitored so every purchase we make is logged and analyzed by Big Brother.

Look at how many people who've been running from the law were located by them using their credit, gas, and phone cards. It's a perfect means of surveillance, along with other forms of tracking you down like the E-Z pass, which is a prepaid electronic toll pass placed in your car so you can go through tolls without having to stop and give change. It automatically deducts the fare. But every time you pass a toll you are logged, since the pass has your license plate number along with owner's information.

Satellite-guided navigation systems in vehicles, they give the exact pinpoint location of where you are, and it can let you (and Big Brother) know how to get to your destination.

Of course this is all being monitored. For example how many of you have been kicked out of America On Line for using profanities? They monitor what we write on the web. Telephones have a system which starts recording a conversation when certain words are said, such as terrorist, revolution, bomb,



etc.

We must stop incorporating these things into our lives. We are becoming a lazy and careless society. We are giving corporations the power and control of our personal knowledge and information. This is the *New World Order*, corporations having control of all our economic and personal aspects. And we are supporting this.

It's coming to the point that through media they will then promote and convince people that the use of credit cards is no longer safe. So we will have microchips planted in us. IBM has already developed this system. It's a very small microchip which is implanted right under the skin. This chip has data on who you are, along with all of your personal, medical, and criminal records. Also it works as a debit monetary system, which when you get paid at work you get "credits" deposited in the chip and you use these "credits" to make purchases. It deducts however many credits your purchases costs. The media will promote this as the safest form of currency. You won't have to worry about having your money or credit cards lost or stolen.

This is all happening. Already this microchip system has been tested and used on people and animals. Actually my dog El Coco has a microchip implanted in him. This was of course placed against his and my will because he got arrested and held in Doggie Jail for biting someone. So after a couple of months of court and over $2000 in fines, I got him back. But with the conditions under court order that he wears a muzzle at all times in public and that he get a microchip implanted in him. This chip is not used as a monetary system, but it does have all of his and my information (as me being the owner) in it, which gets scanned by veterinarians and cops who have the chip-reading scanner and all of this information appears on the computer. Now this means he can never be in self-privacy anymore. They can now track him down as they please and have access to all of his and my information.

This microchip is sold and installed by most vets as a "protection" for your pet. So if he gets lost, he can be found, and it will have the information of the pet and what the owner's address and phone number is. Me personally, I'm looking for a trustworthy veterinarian to find the chip in my dog Coco and have it removed. Neither he nor I need *Big Brother* that bad keeping an eye (or in this case a microchip) on us.

I hope you think about this and realize that we are letting the system control way too many aspects of our lives. Also when all our money is in a central computer, what is to stop them from taking and controlling it??? We then won't be able to buy or sell without using this electronic monetary system. Knowledge is power—don't let them take over our freedom.

Slug 13-69/ New Haven, Conn.

Dear *Maximum Rock 'n' Roll*,

Many times I have read your letters page and wondered why all the bands who write in to complain about a bad record review can't just accept that every reviewer has a different opinion, and that not everyone is going to love their music. But this case is *very* different—your reviewer (John Backstrom) has labeled the band Retaliator as a bunch of gay-bashing fascists—which is a totally unfair slur on their character, and also it looks bad on our label, Data Records. *No way* would we have released any records for a right wing band. These guys are a very definitely and publicly *non* racist, *non* homophobic oi! band, who are just starting out in the UK & European punk scene—the last thing they need is this sort of totally unfounded bad publicity. Your reviewer claims that the title track of the EP, "Feel The Power", is (and I quote) "dedicated to beating the shit out of fags". Huh? We don't even use that word in the UK, not to mean gay anyway, a fag in England is a cigarette. The song is actually about new technology, and how the powers that be can use it to limit our civil liberties. I won't quote the entire song, but here's one of the verses that pretty much sums it up: "Computer age technology. Channeled anger is the key. Feel the cameras watching you. Subjugation's nothing new. Keep us quiet. Keep us down. Show us no concern. We don't care about your system. Watch your system fucking burn". Now there's some bad language, granted, but definitely no invitation to go out and beat up innocent gays. The only song on the EP that is less than polite towards a certain subset of society is "Scum", on the b-side of the record. But this track is about wife beaters and child molesters. Even the most politically correct amongst you would agree it's OK not to like these people, I would have thought. Please print this letter as soon as possible to set the record straight, as it really isn't fair that this young band should have this sort of reputation to live down before they've even started out. And thanks to Bruce Roehrs, one of your contributors, for seeing past the review and choosing the Retaliator EP as one of his Top 10 records this month. All the best,

Sarah Harris/ Data Records/ 28 Silksby St./ Coventry/ CV3 5FX/ UK/ http://www.datarecords .com

Dear Sara,

Thanks for writing. Admitting that you are wrong is one of the most difficult things you can do, let alone in front of the whole world (or at least the punk world). After requsting the lyrics for the song "Feel the Power" and being able to review them I have to admit that I was wrong, there are no homophobic slurs in that song. If I had lyrics in the first place there would have been no confusion. In fact, I think the lyrics kick ass. However, to my ears as well as others, it sounded as though they went "see that fairy on the street" instead of "there's a feeling on the street" as well as other lyrics, that sounded questionable with out a lyric sheet in front of me. I'm more than ready to take responsibility for anything I write or say, and when I'm wrong - I'm wrong. But bands, especially ones with so much to say, really need to clarify things with lyric sheets. You said in a subsequent letter included with the lyrics you sent, that I should check my facts first before slamming bands for being anti-gay or racist, yet you gave me no way to do that prior to my request for lyrics. I think that in this case we are both responsible. Needless to say, it is a relief that there is one less bone headed Oi! band out there. I stand corrected. Take care, John Backstrom

Email: maximumrnr@mindspring.com (use this mainly for comments & letters-to-editor. Use phone for ad reservations. Do not expect answers, but you might get one)

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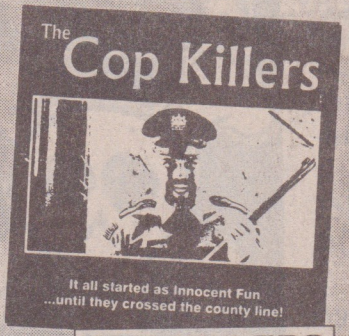

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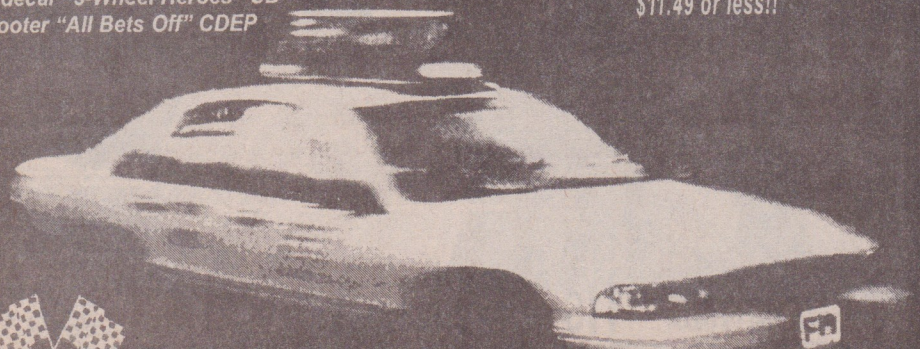

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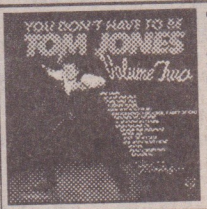

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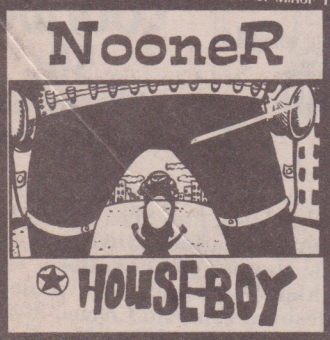

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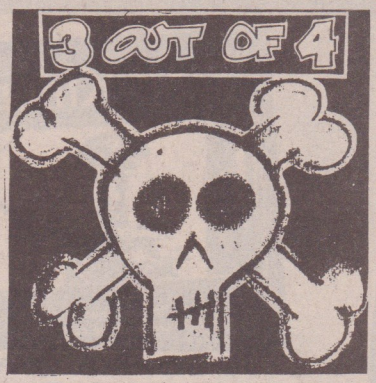

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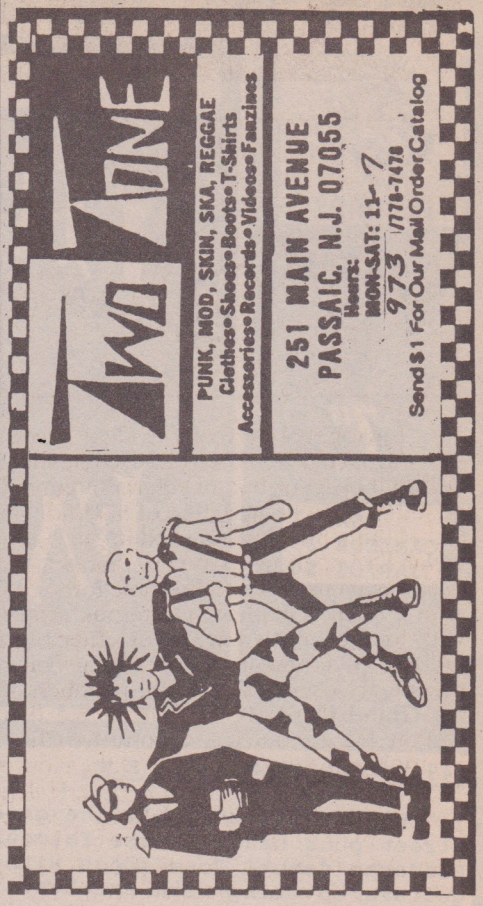

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Columns

Opinions expressed are solely those of the columnists and (thankfully) are not editorial policy.

I just got a copy of *The Flynt Report*, Larry's first publication without come shots and split beavers, but an entertaining read nonetheless. A compilation of his findings since taking out a full page ad in the *Washington Post* offering up to $1 million dollars to any persons who would come foreword with evidence of their adulterous affairs with Members of Congress or other high ranking government officials. Come being the operative word here... Nine members of the Grand Ole hyPocrisy made the first edition: House Judiciary Committee Chair Henry Hyde, former Speaker of the House Newt Gingrich, Dan Burton (In), Helen Chenoweth (Id), House Majority Leader Dick Armey (Tx), House Majority Whip Tom DeLay (Tx), J.C. Watts (Ok), John E. Peterson (Pa), and Ken Calvert (Ca). Yeah, yeah, they may say that they were coerced, forced even, but all Larry really did was put them in the limelight. Sure he turned up the heat by spreading 'em wide open, exposing them for all to see, but let me tell you, there wasn't an innocent, passive one in the bunch. Their lips may be spewing religious "family values" morality propaganda, but every single one of 'em proved they can fuck themselves harder and better than any porn starlet I've ever seen. That kind of talent can't be taught...

But why should politicians have all the fun? We live in a democracy man! Lest we forget those famous words, "Four score and seven years ago, our four fathers (or was it five) brought force to this continent an alienation, where evidently, all women and men are created equal and well endowed, with certain unalienable Rights, among these are Life, Liberty and the pursuit of Happiness!" See it says right there in the Constitution that Republicans shouldn't be the only ones fucking themselves. Fucking ourselves isn't just a privilege; it's a right! So, be more civic minded and choke the chicken, pat the bunny and fire the Surgeon General. There's no time for apathy! Ask not what your country can do for you, but what you can do for yourself! Don't be afraid to get your hands dirty and if at first you don't succeed, try, try again. And always remember, when it comes to fucking yourself, be more than just a member, be the president! If you find that two hands aren't enough to satisfy your most basic need to fuck yourself, take a stroll down to your local friendly sex toy shop and gaze at technology's greatest achievements. *Vibrators, dildos, anal toys, harnesses, restraints, oh my!* So many toys, so little money. If you have the luxury, be sure to try out at least one toy from each of the main categories. Even if you know your kink, it never hurts to experiment, especially when it comes to sexual pleasure! All those gadgets and options, attachments and variations can make choosing a toy somewhat overwhelming, *"Dolphin or Hummingbird? Realistic dildo or the Corn on the Cob..."* So, here are some questions that may help you pinpoint just the right toy for the job: Do you want it to vibrate? Do you want a toy just for external stimulation or one you can use for penetration play as well? Do you need something very quiet? Do you tire easily and need a smaller sized toy that's lighter and/or one with an easily manipulated switch? What about size and transportability? (Plug-in vibrators have obvious limitations for traveling). Is there a specific kind of play you desire, vaginal, anal or otherwise? Is it just for personal use or will you share your toys with others? Do you want it to match the color of your eyes? If you're shopping for your very first sex toy, I recommend getting a battery operated vibrator. By far the most popular type of vibrator cuz they're cheap, extremely portable and come in a wide array of shapes, sizes and styles. Usually made of either hard plastic (best for external use) or soft rubber (more appropriate for internal use), they do tend to break down quicker than the plug in varieties. But if you follow the instructions and treat your vibrator nicely; I'm sure it will serve you well.

Continuing along the same theme, **Good Vibrations**, (*1210 Valencia St SF, CA 94110 & 2504 San Pablo Av Berkeley, CA 94702; 800-BUY-VIBE; www.goodvibes.com*) along with two other women run sex toy stores, **Grand Opening**! (*318 Harvard St, Suite 32 Brookline, MA 02446; 877-731-2626; www.grandopening.com*) and **Toys In Babeland** (*707 Pike St Seattle, WA 98122 & 94 Rivington, Ground Floor NY, NY 10002; 800-658-9119; www.babeland.com*), is hosting the first National Masturbate-A-Thon! Don't miss this opportunity to get off for a good cause. Just ask your friends, family, coworkers and neighborhood Jehovah's Witnesses to sponsor you for every minute you masturbate on May 7, National Masturbation Day. All proceeds will be split between four regional HIV/AIDS prevention organizations (cuz masturbation IS safer sex): **The Babes Network** (*1001 Broadway, Suite 100 Seattle, WA 98122*); **Frost'd** - From Our Streets with Dignity (*369 8th Av NY, NY 10001*); **Proyecto Contra SIDA Por Vida** (*2973 16th St SF, CA 94103*) and **Women with a Vision** (*3505 Cleveland Av PO Box 4208 New Orleans, LA 70178-4208*). Up and at em! Get them sponsors lined up and masturbate with vigor! Top five fundraisers win $100 gift certificates to GV. And all participating masturbators, whether you raised 50 cents or $500, will receive 10% off their next GV purchase and an *"I Came For A Cause!"* bumper sticker. Sponsorship forms available at event sponsor's stores, on the GV website or by calling 800-289-8423.

Work, work work! Seems like all my time is spent masturbating, but that's the activist in me; always biting off more than I can chew. But it's like they say, if you want something done right, do it yourself. Again and again... Make your life meaningful and exercise your rights! And your lefts. Til next time, play hard and play often.

I have a whole mishmash of stuff for you this month, starting off with a rant about band pages and then supplying you with your monthly dose of Internet crap.

Before I start in with the band stuff, I want to mention a couple of things about band pages.. For the most part, I find them to be pretty boring.. I like finding out about bands in other places, looking at interesting pictures of them, reading their lyrics, and listening to their music, but on the whole I find that there simply isn't enough content on a lot of pages out there.. Hell, I've even been guilty of it myself in the past.

But, what's a band to do?. There's only so much you can say about yourself (for most people, at least).. I suggest fleshing out your site by doing more writing.. Give me lots of stuff to read... make me laugh, piss me off, make me think, but do it.. Talk about your scene.. What it's like to be a punk where you live, the shit that happened to you at the supermarket.... Hell, even an explanation of your lyrics would be better than the minimalist stuff that many of you put on your sites.. Remember that for a web site to be worthwhile it needs content, and it needs to be updated (which I've also been guilty of before).

Okay, so after that rant, I have to tell you that some of the sites below are guilty of exactly the stuff I'm talking about.. This doesn't mean they aren't good sites, but it does mean they could definitely need improvement.

The Counselors are a band out of Charlottesville.. Their web site, at http://members.xoom.com/bluebodybag/ contains short band bios, a guest book, a list of upcoming shows (but not just their own, which is cool), and info about their EP.. They have a couple of mp3 sound clips

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from the EP, but these are in an archived format, rather than being available as files that will stream from the page.. Good start, but needs more meat.

The Bucket of Monkey website promised "Nude Girls", but all I got was a bunch of stuff about this Virginia pop punk band.. The site is well designed, but short on content, with the exception of the mpegs.. They have half a dozen songs online, so you can listen to them at your leisure.. You also get a band bio, a discography, and assorted other stuff.. Bucket of Monkey is at http://www.angelfire.com/az/bucketofmonkey/ .

Next up is the Atom and his Package site, done by none other than Atom himself (you didn't expect the package to do the work, did you?).. Atom's site has a bunch of photos, not enough writing, no samples of music, but some fun sections where he posts his hate mail, gives a bunch of (real) misinterpretations of his lyrics, and generally is goofy.. Read all about Atom at http://home.earthlink.net/~atomgo/ .

Next is the home page of Italy's Thee STP.. A few photos here, a list of shows that they've played, and a biography.. The main reason to visit this site is to check out the covers of their records in the discography section.. They have some of the coolest (appropriated) record covers around.. A lot of punk bands could learn how to steal (umm, it's called postmodernism) from Thee STP.. Visit the site at http://surf.to/TheeSTP .

Okay, that's enough of the band stuff.. Feel free to mail me with links to your site, so that I can shame it before the world.... or say how much it rocks.. Actually, the sites I get that really suck never make it in, because I don't want to waste space even mentioning them.

From the Netherlands comes the Grunnen Rocks page.. Grunnen (aka Groningen) is a city in the Netherlands that has produced a lot of music.. Evert has put together a page of music he likes, music he's looking for, and more.. This site is more like a database of indie and punk bands and labels than a normal website.. Worth a look at http://www.grunnenrocks.nl/ .

On the other side of the world, The Neus Subjex zine covers the Cincinnati, Ohio punk scene.. Available in both hard copy and on the web, they say that you get extra stuff on the web version.. That's a cool idea, since most people seem to use the web as simply a way to promote their other projects.. However, either their zine lacks serious content, or they haven't put much here, because all that I found was a message board, a news section, and a small section of reviews.. Still, the layout is cool and I like their attitude.. Visit Neus Subjex at http://members.xoom.com/Neus_Subjex/ .

Another zine you'll want to visit is Concussion Magazine at http://www.concussion.org/.. This is mostly a skate and surf zine, though the music section contains interviews with Mike Watt, The Descendents, the Supersuckers, Zeke, and more.. There's also an excellent article on the "Death of the Hippie and the Rise of Hippie-punk" that you must read.. Another punk site I must mention is the "Burn an American Flag Campaign".. Be the first on your server to stick a burning American flag up and incur the wrath of all patriotic jerks everywhere.. Get your own flag from http://www.geocities.com/SunsetStrip/7640/anime2.htm .

For those of you with a high speed connection, you might want to visit Free Speech Internet Television at http://www.freespeech.org/.. Free Speech Internet Television has a bunch of audio and video program you probably won't see on your regular TV.. In addition, you too can broadcast stuff via their website.. Visit it to find out how.

For those of you with your own website, I found a couple of utilities that will spruce things up (of course, writing a whole bunch is the best way to make your website better, but I already mentioned that).. First is a free bulletin board system for your website, available at http://www.yourbbs.com/.. This is one of the better web-based BBSes that I've seen.. Unfortunately, you end up with banner ads on your BBS, but whadya want for free?The other cool thing I found was a Java IRC applet that you can put on your website and let people connect directly to IRC.. There is a free version you can download, though the registered version apparently has more features.. You can find the applet, called J Pilot jirc at http://www.best.com/~faigor/java/IRC/ .. If you can't get it to work on your system, don't ask me.. I don't do consulting.

That's all I have for you this month.. Remember to e-mail me at netpunk@diehippiedie.com or visit my columns online at http://www.diehippiedie.com/netpunk/ . And, as always, you can write me at PO Box 8059; Santa Cruz CA 95061.. See ya.

TEN YEARS OF SERVICE

Yes! The new DROPKICK MURPHYS record delivers the mother-fuckin' guns! Produced by Mr. Lars Frederiksen this sixteen song street saga has great songs like "Perfect Stranger", "10 Years of Service", "Devil's Brigade", "Going Strong", "Boston Asphalt", "The Only Road" and the sing-a-long anthem, the title cut, "The Gangs All Here". This is fine product for you punks!

The LOWER CLASS BRATS have a fresh single out for you on Combat Rock Records. This EP is called "Psycho" and the title cut is a jaunty little ditty that goes something like this: "I'm not anti-anything/Everything's anti-me/When I get pushed, I shove back/And they call me crazy." Following "Psycho" you get to hear the LOWER CLASS BRATS cover "Situations" written, by SLAUGHTER AND THE DOGS' frontmen Rossi and Barrett and made immensely popular throughout the entire United States of America by the REDUCERS SF. Turn this fucking record over and the LOWER CLASS BRATS drop the fucking hammer on you little momma's boys! "Rather Be Hated" is one of the best punk songs you are going to hear right now! The BRATS have taken their anger to a new level with this L.C.B. anthem! Read some of these lyrics: "Pain is temporary/Glory is forever/We all know chicks dig scars/I've done my time with broken bottles, and have been kicked out of my share of bars./We've been ridiculed and criticized for doing things our own way/But we won't back down, we'll stand our own way/But we won't back down/We'll stand strong/So get the fuck out of our way.....You don't like me, you don't like my band/Stay the fuck away from our shows....The LOWER CLASS BRATS Army knows as well as we do/We'd rather be hated than ignored." The BRATS are getting stronger and stronger with age. Each recording has more of that punk nastiness that we count on with THE LOWER CLASS BRATS Look for more L.C.B. recordings later this year.

Flat records has a strong split EP out on the streets for your immediate consumption. The Street Punk juices start flowing with two new songs by the MAIN STREET SAINTS. First up is a faster number called "Clockwork Tim", that will hold your attention from start to finish. Next you have a slower song with a sing-a-long Oi! pub feel to it; "The Prize".

Flip this EP over and you get one tough-as-nails Streetpunk song by TERMINUS CITY. Frank and the lads from Atlanta kick ass on their "Work For A Living" The singing is deep and gruff like the BRUISERS with top notch drums , bass, and guitar accompaniment. This is definitely one of the hardest delivered songs of recent memory.

The second song is a blood-curdling oi! cover of that eighties hit "Kids in America"- It's quite rocking! Keep your eyes and ears on TERMINUS CITY!

The MAIN STREET SAINTS have a

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full length LP/CD coming this summer called "Everybody Wants To Go To Heaven...But Nobody Wants To Die". Now there is an LP we are looking forward to!

We are anxiously awaiting a four band split on Flat Records-A tribute to AC / DC. This split will feature FATSKINS, BLOODY SODS, MAIN STREET SAINTS, and the new Pride of Atlanta, TERMINUS CITY. YES!

GMM Records has an overwhelming twenty-eight band cd compilation for you skins and punks. This massive collection is called "Skins and Pins" and it has some of the best streetpunk available anywhere. Some of the bands featured are: THE DUCKY BOYS, THE TROUBLE, THE REDUCERS SF, LOWER CLASS BRATS, THE WORKIN' STIFFS, THE DROPKICK MURPHYS, THE CHOICE, PRESSURE POINT, THE UNSEEN, THE ANTI-HEROES, THE RANDUMBS, THE BODIES, and LAST YEARS YOUTH. You need this excellent compilation chock full of great American streetrock with a couple of European bands thrown in for good measure. Contact GMM Records at P.O.Box 15234, Atlanta, GA 3O333.

Doug and Squigtone Records from Newton, NJ have three new cd's available for you skins and punks. The first item is SQUIGGY live on WFMU radio 5/21/98. The sound is good and the song selection is a decent representation of SQUIGGY's strength. You need to hear "Middle Class Rebellion", "Pulling on the Boots", "Anti-Establishment", and "What's Goin' On" and "Stand Up". This is a collector cd for serious Squiggy fans - get yours now!

Item number two in the cavalcade of new Squigtone releases is a really good compilation entitled "Greasers, Punks, and Skins". The line up consists of some of the best oi/streetpunk bands in the New Jersey, New York, Pennsylvania area. SQUIGGY starts off the fracas with "Somebody" and "Hands of Time". Next up THE BOILS punk out on "Beaten Path". BLIND SOCIETY continue the punk mayhem followed by the HUDSON FALCONS. The OUTSIDERS do a couple of DION AND THE BELMONTS songs with panache providing an appropriate intro for New Jersey's reigning Kings of Oi!, THE WRETCHED ONES. The WRETCHED ONES remain one of the most influential oi bands to survive all these years in the trenches of American Oi! Give a listen to "Hey Old Man" and have an ice cold Reingold Beer.

HEADWOUND contributes a couple of cuts and lead right into SLAP N' THE CATS from Warrnambool, Victoria, Australia. 3 AGAINST 1 play "On the Rise" and "Bright Side" and then LIFE OF RILEY lead into the rough-hewn BROKEN HEROES, who destroy your paltry little world with "No Friend of Mine" and "Bulldog". Very Good! The OI! SCOUTS, THE KRAYS, THE SKYROCKETS and THE DISTURBED lead up to a fine song "Hit the Hippies" by PURE IMPACT from Eppenbrunn, Germany.

The third cd on Squigtone this month is the OI! SCOUTS' "Boots for the Beatdown" and the cd is damn good! You have 9 top notch oi songs such as "War is Sick", "Thugs", "Nuke the Nazis" "Police Harassment", and "Oi Punx", plus three live trax. Unfortunately the OI! SCOUTS have broken up. Paul (drums) has joined SQUIGGY. Gabe (bass) has joined THE OUTSIDERS. With any luck Squigtone will be releasing a posthumous cd of everything the OI! SCOUTS did in the studio- look for this cd some time this summer.

I Scream Records from Belgium has an excellent compilation out now entitled "The Dutch Hardcore Tribute to the Real Oi". This monster of a compilation starts off with a bang! DISCIPLINE covers "Chaos" by 4-SKINS and "Fight to Live" by BLITZ. RIGHT DIRECTION performs "Tough Guys" by COCK SPARRER and "Blown Out Again" by PETER AND THE TEST TUBE BABIES. TECH-9 covers "Fighting in the Street" by COCKNEY REJECTS and "We'll Never Say Die" by PROLE. BACKFIRE plays "Marlon Brando" by THE WARRIORS and "Fighting the System" by CRIMINAL CLASS. Next up you have HOMETHRUST doing "Watch Your Back" by COCK SPARRER and "Should've Known Better" by THE BUSINESS. The $400 SUITS cover "We Rule OK" by THE LAST RESORT and ONE NIGHT STAND do the song "Nowhere" by STARS AND STRIPES. A good and tough compilation!

NO ONE'S VICTIM has a new cd available on Cyclone Records called "On A Thin Line" that includes some of the songs from the singles plus more. If you want some quality punk-rock brimming with CLASH influences, you must have this! Several of these tracks will stick in your head and you will be singing them later. Listen to "Together", "77", "Reggae Clash", "Always on Top" and "Omaha". Good stuff.

Cyclone Records carries a complete stock of DUCKY BOYS, BRUISERS and DROPKICK MURPHYS product. Write to Cyclone Records for all your street-punk needs at: 24 Pheasant Run, Merrimack, NH 03054.

Straight out of the penitentiary in Michigan you have a foul new LP by the fucking EPILEPTIX! This motherfucker is called "Greatest Fits" on Tom Perkins Records, Ypsilanti, Michigan and it fucking rocks! The LP contains all the EPILEPTIX's hits from 1994 right through 1997. With gems like "She's a Junkie", "Bored of Being Bored" and "My Bloody Stiff" you can't go wrong.

For you Confederacy of Scum fans we have two new 7"s for ya. The records are put out by "Our Area Records" with the first 45 being a split between ANTISEEN and NOTHING BUT PUKE. This "Showdown of the Century" features ANTISEEN doing "Absent Minded" and NOTHING BUT PUKE doing "Anthem". This shit is raw and ready to rock!

The second "Our Area Label" release is "Five Hits From Hell" by NOTHING BUT PUKE. This EP has some tough numbers on it! You lurch from "Rock 'n' Roll Attitude" into "Shithead For Life". The "B" side starts out real good with "I Don't Give A Fuck" and finishes off nicely with the country flavored "Headshredder". You COMMUNITY OF FILTH lowlife already know NOTHING BUT PUKE. The rest of the world will be aware after this EP.

That fine label Oink Records from Washington DC is poised to release a SUBWAY THUGS picture-disc 7", a KRAYS/POSERS split 7" and a POSERS full-length LP/CD. We'll keep you posted as it all develops.

American Upstart 'zine has another issue prepared for you skins and punks. In this issue there are interviews with SNAPHER and SISTER MARY ROTTEN CROTCH, plus a truly fine 7" compilation featuring four bands. BRASS TACKS start off the excitement with "Skinhead Rock" a raging street punk anthem! Great!! Next up you have SISTER MARY ROTTEN CROTCH doing "I Don't Love 'em (I Just Fuck 'em). Turn this fucker over and TERMINUS CITY kicks you in the groin with "Back Seat". Yes! Hardedged street-rock for you rowdies! Last but not least, you get KOSHER doing the song "Bottlecaps". A good compilation! This issue of American Upstart has lots of well-written Record Reviews including: COCK SPARRER, THE CUFFS, DICK SPIKIE, FATSKINS/PATRIOT, THE LAST RESORT, LIMECELL, LOI-KAEMIE/SMEGMA, THE OPPRESSED, THE REDUCERS SF, SKEPTIX, STREET TROOPERS, THE TROUBLE, UK SUBS and more. Another good issue from Timothy Nord and Company. The Word from American Upstart Headquarters is that the BRASS TACKS will release a full length LP on Beer City in the near future.

A VERY GOOD skinhead magazine came across our desk recently. The title is "Une Vie Pour Rien? No.3" from Sevres, France. The zine contains interviews in French and English of many bands including REAZIONE, THE TARTAN ARMY, SYMPHONIE URBAINE, JUDGE DREAD, LOS FASTIDIOS, THE SKULLS, THE CELTIC-RANGERS, FIRST STRIKE, and the 4-SKINS. The record reviews, in French, are extensive, with nice pictures of each sleeve. Some of the records reviewed are: OPPRESSED/IMPACT SPLIT ep, THE TROUBLE, DROPKICK MURPHYS, CHARGE 69, GOBSMAKT, BOVVER 96, CHAPTER 21, MOLOKO MEN, GUNDOG, THE POSERS, DOUBLE TORTURE, TEST A, THE GLORY STOMPERS, RABBLEROUSERS, BLOCKBUSTER, STREET

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TROOPERS plus much more! This magazine has first class layout, nice quality paper with color glossy pictures of bands front and back. An excellent publication! Order your copy from: Une Vie Pour Rien? BP 11, 92 312 Sevres, France. Email: uvpr@infonie.fr.

On a pleasant final note, for all your Irish drinking songs turn to RAPPAREE. RAPPAREE is a side project of Chad Malone's the singer from BROTHER INFERIOR, brutal punk rock band from Tulsa, Oklahoma. This "Faith of a Felon" cd is half traditional Irish songs arranged lovingly by RAPPAREE and half original compositions. Very authentic. TIme to go out for beer.

Until next time...
See ya 'round....
See you Bastards in Hell!

Back in the days of Clint Eastwood and Rudy Ray Moore, police work was simple. Criminals committed crimes, cops caught them and judges sent them to prison. Now we go one step further: We jail the bad guys *before* they do anything wrong.

On March 18, postal worker John Murillo was sentenced to 15 months in prison for telling a co-worker by e-mail: "They are trying everything to make me go postal. This Mexican can only take so much. You kick a dog so much and sooner or later that chain will snap. I have been very patient with them but I am tired and making plans...Judgment day will come. It will be a shootout at the OK Corral."

William Espinoza, who received the e-mail, testified that he laughed when he read it but turned it over to postal inspectors anyway. There's no evidence that Murillo was serious about anything more than the abuse of linguistic clichés, but U.S. District Judge George Kazen still found him guilty of transporting a threat across state lines: from Laredo, Texas to Laredo, Texas via the Internet. "People can no longer laugh off things like this from postal workers," Kazen said upon sentencing the 48-year-old man.

Meanwhile, prosecutors in Burlington, Wisconsin are sheepishly backpedaling from their gleeful arrests of five boys accused of plotting to steal guns from one of their dads, take their high school administrators hostage and blow away students they considered bullies.

Back in November, the DA tried to charge the Burlington Five as adults and sought sentences of up to 120 years each. But two boys were never charged due to lack of evidence. The remaining three were charged with conspiracy to commit murder, but they only faced three years in juvenile detention because they were all 16. Finally, last week a judge threw out the alleged mastermind's confession because cops didn't correctly read him his rights and other improprieties.

"School people got the message that if people are threatening mass violence, you better take it seriously instead of waiting and hoping it's just a prank or teenage hoax," says Paul Houston, executive director of the American Association of School Administrators.

If the Burlington case hadn't fallen apart, five 16-year-olds guilty of nothing more than hormone-fueled fantasies of teen vengeance—these kids had never even touched a gun, much less fired a shot—might have spent the rest of their lives behind bars.

Also last week, five wannabe wanker gangsters—upper-middle-class high school kids from a lily-white suburb of Atlanta—were arrested for posting a laughably absurd fake gang website. Charged under Georgia's Street Gang and Terrorism Act, the oldest of these Goyz in the Hood, 17-year-old Jeff Wright, could go to prison as long as 10 years. The other four face juvenile sentencing.

Authorities admit that the "Rollin 5 Crackas" are only guilty of one actual criminal act—spraypainting their fake gang's name on a bridge. But their now-defunct website praised honkey rapper Vanilla Ice "cause hes (sic) the greatest cracka around," dissed another clique of jocks at Sandy Creek High School called "Wolf Pac" and claimed to be affiliated with an actual Atlanta street gang, the Rollin 60's Crypts. The site's mention of a real gang—despite the fact that the affiliation wasn't true—and its insults to another group—despite the fact that that other group wasn't a gang—was enough to justify the arrests, according to Major Bruce Jordan of the Fayette County Sheriff's Department.

"What's going on here is the same thing we've seen in other places where there are gang problems," Jordan commented. "First you've got the graffiti. Then you've got fighting. And before you know it, you've got the real thing with drugs and guns and all the rest. We freely admit that this was a deterrent."

The eleven people mentioned above committed no crimes whatsoever, except for exercising their Constitutionally-protected right to free speech. Everyone at one time or another has said something along the lines of "I'm gonna kill that guy" without truly meaning it. While bonafide plots against lives and limbs ought to be seriously investigated, jails will fill up overnight if we start jailing everyone who farts out an idle threat.

Anti-crime hysteria has given us a death penalty that kills the innocent and does nothing to reduce the homicide rate, a Megan's Law that torments people who have already paid their debts to society and zero-tolerance drug laws that put perfectly harmless citizens away for life. But we still haven't learned that passing laws as reactions to news headlines doesn't make good policy.

It's always tempting to try to save lives before they're lost and to stop crimes before they're committed. But fifteen years after 1984, we've institutionalized George Orwell's "thoughtcrime" and eliminated the distinction between horrific crimes and the stupid ideas on which those acts are based. Since everyone has criminal thoughts, the only thing that separates good people from bad is that good people resist their lesser impulses and bad people succumb to them. When criminal thoughts become criminal acts, that distinction disappears and we all become criminals together.

P.S. If you want your band considered for the top-of-the-hour slot on my weekly call-in radio show, Sundays 9 to midnight on KFI AM 640 Los Angeles, send music to: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108. Include phone or e-mail contact info so I can tell you if you're going to be on. I don't return anything, and I play run music I like, which means nothing metally or wimpy—unfortunately I keep getting a lot of metal-influenced stuff which I can't and won't use.

Hi. I'm John S. Ringhoff. There has been a lot of talk in this magazine about major labels VS indies. There has also been a lot of talk about politics and the problems with the government. That is why I have to spend my column talking about John and Joe's BEST WEEKEND EVER!!! Now I've had a lot of fun weekends but this last weekend was the BEST! Joe Prichard and I decided we had enough of the big city and decided to get back to our natural roots. We packed our bags full of Astronaut Ice Cream and hitchhiked until we were in the middle of the forest. As we made our journey a red line was drawn on a map from "The City" to "The Forest".

The first thing we did was take off all our clothes and throw them into the river. We then sat down and proceeded to eat all of our food. Next we decided to make new

clothes from scratch. I made a perfect old timey suit with a top hat. I also grew a giant handlebar mustache. I made an old fashioned velociopede a.k.a. "penny-farthing bicycle" (the kind with one big wheel and one small one and I'm up all high when I ride it). Joe used leaves to make a black and white full body swimsuit. He shaved his head bald and then made some dumbells with big balls on the end and proceeded to be a muscleman. I rode around him on my velociopede and tipped my hat every few seconds. After a while we grew hungry again and decided that we must use our keen intellect to survive in the harsh forest.

We dug a 2 mile deep hole and covered it with palm leaves. We put a carrot on top of the leaves and waited for a wild beast to fall into our clever trap. A few minutes later our stomachs started growling. Joe spotted a carrot on top of some leaves and walked over to get it. He took one bite and chewed it happily. Then he looked down and saw that he was standing on top of the trap. It gave out from under him. He stood suspended in the air for a minute then his feet fell but his body was still in the same place. His feet kind of stretched down magically. Then his body dropped and his head stayed in the same place and his neck was all long. Then his head fell but his eyes stayed in the same place. Then finally his eyes snapped down and the carrot spun in the air. Then it too fell. While this was happening I was slow dancing with a really tall girl with huge boobs.

Our next attempt at food was to dress me up as a female bear. I put on my bear costume, red lipstick, big eyelashes, and a blond wig. Joe sprayed some smelly perfume on me from a glass perfume thing, the kind where you squeeze the bulb thing. Then I had all these smoke looking smell lines coming off me. The smell from me rose and began dancing over the forest set to one of those sexy "Bum-Bum Bum-Bum BUM! BUM!" conga drum beats. It danced along until it came across a sleeping bear. The smell danced around it and then went in one nostril. The bear, half asleep and half drunk with passion slowly rose it's head up and got a really dumb grin on it's face. It lifted the bear off the ground and with it's paws dangling it floated over the forest until it came into the clearing where I stood shaking my butt and smoking a cigarette through a long cigarette holder. I batted my eyes at the bear and began dancing. The bear started humping me. I looked over to see Joe sitting under a tree sleeping with his hat over his eyes and his massive horn shaped blunderbuss gun lying at his feet.

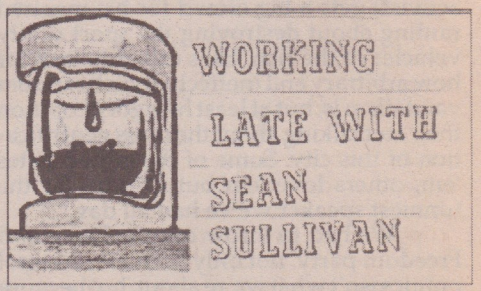
The next attempt at food was to go fishing. We walked to the lake and joe fell in. He stood up in the water and blurted out "&#$%@!!". Then he put his hat back on his head and a big fish fell out and flopped around on his head. We blew up our massive boat and rode out to the middle of the lake. Joe cast his line out and sat enjoying the peaceful surroundings. He suddenly became puzzled because to him it appeared that the earth was rising. But then he shook his head and realized that we were sinking. He turned around to see that I had cut a round hole in the bottom of the boat to fish through. The boat sank with me smiling at Joe and him with a grumpy look on his face and his arms crossed. On the way down I pulled my line up and caught an old boot.

We slowly sank to the bottom of the ocean and sat there like jackasses. We heard honking behind us and saw that we had caused a fish traffic jam. We were in the middle of the undersea makeshift fish city. It had houses made of cans and tires and other throwaways. The octopus one man band stopped playing when it saw us. The electric eel traffic light blinked green at us and we began rowing. Traffic started up and the octopus band started playing it's tuba, drum, triangle, organ and bike horn again. We saw a school of fish swimming to school. The lady fish bus driver turned around and cursed a young fish who had thrown a paper airplane at her. We saw a fish grocer walk out of his store made from an old cigar box whistling and carrying a big box of worms out to the front. Then we saw a sexy fish with big boobs walk by. We began whistling and making finger-in-fist sex motions at her. She snubbed us and walked around the corner. Then she came back around with her boyfriend, a huge unshaven grouper with big muscles. Joe looked at me and opened his mouth to talk and a big bubble came out and floated up. When the bubble reached the surface and popped above the lake you could hear "Uh-oh". The fish hit us and we flew out of the lake and hit a tree. We fell down the tree hitting all the branches and finally stopped on a branch with our legs on each side of it. There was a boi-oi-oing noise, stars shot out of our crotches, and we crossed our eyes and bit one knuckle. We had perfect black rings around our eyes from the punch. Oh yeah we also got in a swordfight with a swordfish. It was HILARIOUS!!

So then Joe and I came across a bush covered with delicious looking berries. The berries had skulls and crossbones on them. We ate all of them and the tree too. After this we started hallucinating. We looked up and saw a porn theater in the middle of the forest. There was a deer working behind the counter. Joe got on my shoulders and wore a big trenchcoat that covered me up. "Two..I mean one please" He said to the deer. The deer wouldn't let us in and we were really hungry so we decided to go back to the city. We traveled for hours until we came across a fork in the trail. There was a pole with two signs hanging on it. One was arrow shaped and pointing one way that said "The City". The other sign was an arrow
sign pointing the opposite way. This sign said "Hell". The funny thing was that the pole was spinning around so we couldn't tell which way we were supposed to go. We decided to take the road paved of lava, hot flame, barbed wire, and the souls of unrepenting sinners. Along the way my ass caught fire and I ran around with my knees high until I came across a bucket of water. When I sat in the bucket the flame went "sssss!" and there was a lot of smoke and I got a really dumb grin on my face.

When we were in hell we had anal sex with the devil and renounced God and his son Jesus Christ. We drank the blood of the goat out of the skull of the virgin, fist-fucked dwarves, and pledged allegiance to the unholy Book of Shit. We haunted the halls of hell with aborted fetuses cast down to darkness for dying before being baptized. Cher was there too. The next morning we finally got back to the city and out of the mouth of madness. Our right eyes were blue and our left eyes were green. Our hair was white. It was the best weekend ever.
THE END

That's my column! Starting next month my column will be available on audio tape. Just send me $5 ($10 if you live in France) and I will send you a tape of me reading my column. I will even personalize each tape and make the listener a part of the story. I will do voices and have sound effects. P.S. Please do not send me letters asking to be my friend or anything like that. If you really want to send me things just send me Oasis posters and shirts. Oh wait. You can't send me anything! I still haven't moved yet! P.P.S. Every day Mike Joyce and I do the monster mash. John S. Ringhoff, ringhoff@gurlmail.com



I'm walking back from the Bound Together (the anarchist bookstore I help run) at twelve thirty at night. We've just finished putting the final touches on the fourth annual Bay Area Anarchist Book fair, the boxes of books are all packed, the signs are all done, the food should be already to go, I'm a little tipsy and I can't wait for the fair to be over. Every year we do this fair, and every year at the last minute I start worrying, "nobody's going to come," I say to myself outloud while people on the street look at me funny "this is going to be a disaster" but by then its too late, by then I'm walking home, drunk, and the fair is only six hours away.

Jason comes and picks me up at six

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thirty in the morning and we drive the trusty 'ol MRR Volvo over to the bookstore, load up mountains of books, signs, and racks. I pound my third cup of coffee and we head over to the site of the fair.

Everything goes smoothly setting up. I'm always amazed at the the kids who show up to help at seven 'o clock on a Saturday morning, We've been planning this thing all year, but they just show up bleary eyed and confused, and bust their asses to help us set up the sixty some odd tables that will be used by all the groups who come to the fair.

By ten I've forgotten how little sleep I had last night and am running on the excitement of seeing all these people. Book publishers from New Orleans and info shops from New York. Barry from the Kate Sharpley Archive in England and the kids from Autonomous Zone in Chicago. All the tables get filled and the occasional hardcore book buyer is already milling about looking for some obscure pamphlet by a Russian Anarchist first published seventy five years ago, and of course, somebody here's got it.

Speaker after speaker hits the stage. The crowd goes wild for the video on the Bionic Baking Brigade (the people who pied Willie Brown) Cheering for the pie baking heroes and booing the city officials as they talk on the screen. The Brigade is sitting in prison right now, doing six months for a practical joke, and though it won't make much difference in their sentence, it's still nice to see people cheering them on on the outside.

Nestor Mahkno (not the dead Russian anarchist but the troublesome local SF activist) gets a big crowd for his inspired ranting about destroying the sport utility vehicles of the rich. He's called to task for how arbitrary and ineffectual such random vandalism is, but at least he's got people on their feet talking about the mass gentrification of this city. Some of the crowd hates 'em, others love 'em but he's by far the funniest speaker we've had all day.

We had to throw out the Peace and Freedom party, not only because electoral politics isn't what we're about, but because they didn't even try to book a table in advance and instead sneaked in behind our backs and set up their petitions and voter registration shit on an empty table when nobody was looking. They, of course, immediately brand us fascists and silencers of free speech, but any support they were hoping to rally from their fellow table holders was quickly destroyed when word spread that they hadn't paid for their space, while everybody else had.

"People had to pay?" you question, "at the Anarchist book fair?" I know, I know shocking as it may seem, even though after we tried to explain to the city of San Francisco that we wanted to over throw capitalism and force the bosses of this country to their knees, they still made us pay for the use of the hall. Crazy, I know but they just didn't seem to care down there at city hall. Yeah, yeah and the food wasn't free either...but it was good, and without the proceeds made from it, there would be no book fair next year.

So, besides throwing out one person, and threatening to throw out a drunk skateboard kid, the event went smoothly. Why am I so disappointed then?

Maybe its because I saw the same faces I always do. The same punkers and activists are there year after year. Which is fine, it's like an anti-authoritative reunion every year, and the chances to network and build connections with other radicals are everywhere, but that's not enough.

I'll be the first to admit that radical politics is a ghetto, and that we're not gonna get anywhere until we can reach somebody other than the same old centers of support. I hope there was a young punker there who had never seen a book on Anarchism before, but I also want to see a suburban mom there, brought in by Lawrence Ferlingetti browsing through an issue of Class War.

How do we do this? By selling out of course. Not by watering down the critique of capitalism we've developed, but by sending press releases to major newspapers and getting vaguely radical yet very famous people to speak. This naturally makes us no friends on the radical side.

Still, these decisions have to be made. Someone always complains that such and such a speaker was too mainstream (and by mainstream I'm talking about the guy who owns one of the longest running independent bookstores in SF, and an avowed radical who published Allen Ginsberg when nobody else would) but those mainstream speakers are the ones who will bring in the moms who have no idea what Anarchism is all about.

These things need to be done though, they're is no point in telling the same people over and over again how bad capitalism is, it leaves everybody felling bored.

So next year's book fair? Oprah Winfrey, Jerry Brown and Nestor Mahkno will be speaking, and watch for our ads on CNN.

Kosovo

We've been watching a lot of corporate TV around here recently. Yesterday I watched as thousands of refugees were displaced from the diseased swamp of a refugee camp that was their home, since they'd been displaced from their real homes in Kosovo, and families separated, mother crying from children, fathers lost from families, they were spread out through more camps in different countries, their possessions gone, the families torn apart and their lives in shambles. This is all so insane I think.

I know I'm going to step on many here, but there was no reason why we should have started bombing Yugoslavia. The claims of genocide pre-bombing are largely unsubstantiated, a civil war is a horrible thing and many many innocent people died I am sure, but I am wary of throwing terms like "ethnic cleansing and genocide" around too frequently, it only disarms the term. Whether or not horrible things were happening in Kosovo, one thing is for sure, the bombings aren't helping.

This is not only a civil war that we're involving ourselves in; its a race war. And race wars aren't stopped by bombing campaigns or the intervention of ground troops, they're stopped by education, industrialization and fro better or worse the disappearance of racial subgroups.

We can temporarily halt the slaughter of Muslim Albanians, not with the use of air power but with a constant police presence in the area. As soon as we pull out though this is going to start all over again. Histories of ethnic hatred are not altered just because we say its a bad thing. The only thing we have succeeded in doing with our campaign is to worsen ethnic hatred and ensure that Serbians and ethnic Albanians have one more reason to want each other dead.

Stuff You Should Pay Attention to:

1. Thanks to everybody who helped out this year on the book fair, hopefully you all aren't' too burnt out to help again next year.
2. I'm doing a project based around sending people postcards, don't ask questions just send me your address and I'll send you a postcard. I can be reached at 1369 Haight St, San Francisico, CA 94117. Or email me at Seansul@mindspring.com
3. I absolutely must see the 20/20 special about "Blood in the Backyard" where teenagers imitate the WWF in their backyards. If you taped this, get in touch.
4. My pal, Jacqueline, is collecting those pennies that you get smashed at tourist traps. You know, like the little machine at Niagara Falls or something like that. They're for a very special little girl. Send them to Jacqueline at PO Box 55125, Portland, OR 97238.
5. See Mom, I told you I could write a whole column and not swear once.

Ah, spring is in the air: flowers are

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blooming, bees are buzzing, and a young woman's heart turns to thoughts of nookie. And for those of us who enjoy getting it from persons equipped with penises, thinking about nookie means thinking about the possibility of motherhood. As much as such thoughts put a damper on the fire of springtime's passions, I always recommend that we ladies have an opinion about such things, just in case a bun inadvertently ends up in the proverbial oven. Appropriately enough, the cramp-inducing herbal antidote to a suspiciously leaky condom recently forced me to perform my finest imitation of a salt-covered slug, and gave me reason to contemplate my own decision about whether to breed or not to breed.

Even if I were inclined to squeeze out a pup or two, it's not exactly an option at this point. I'm far too poor (and incurably allergic to working full time) to support anyone besides myself and the two cutest cats in the world; I sometimes even resent the $18.76 it costs me to keep them in food and litter every month. Kids are the most expensive pets in the world, and you can't just farm them out to a kennel when you want to take a trip to India or flush them down the toilet when you get tired of cleaning out the fishbowl. They can also be more annoying than the most incessant of barking Labradors: every time I'm trapped in a grocery line behind a pack of human cubs howling and whining over gummi bears and Cocoa Crispies, I'm tempted to whisper sweetly into their mother's ear that the best remedy for what ails her is a cinder block, some stout rope, and a quick drive to a large body of water.

All selfishness and evil fantasies aside, though, I have intellectual reasons for not wanting to have kids. Our standard of living in this country requires an immense drain on the planet's natural resources, and I feel implicated enough by my own extravagant "needs" without bringing another black hole of consumption into the world. I also have a pet academic theory (ah, anthropologists!) about the link between social ills and disproportionately high ratio of children to adults. Forget TV violence, single mothers and too much red kool-aid; instead of having constant contact with and supervision from adults, kids now spend most of their lives surrounded by other kids and one underpaid teacher riding herd over them. This is inconsistent with the last, say, 60,000 years of human existence, in light of which the mysterious causes of things like juvenile delinquency, low test scores and bad table manners don't seem so mysterious after all. The corollary to my hypothesis (did you know columnists get paid a dollar for every word we use over three syllables?) is that fewer people should be having kids, and more people should be getting involved with them. I don't intend to excuse myself from this equation.

Of course, were this the extent of my feelings about the issue, I would've already hiked down to my local Planned Parenthood to have my belly pumped full of carbon dioxide and my supple, young Fallopian tubes tied into knots. It's certainly tempting: no more carcinogenic pills, no more nonoxynol-9 burn, no more impossible-to-swallow Queen Anne's Lace seeds, no more holding my breath and making offerings to the Goddess of Menstruation if my period is two hours late. Ever. But despite my envy of a neutered friend's enjoyment at being, as he gleefully put it, "young, hot and sterile on the streets of Ann Arbor," I just can't bring myself to join him yet.

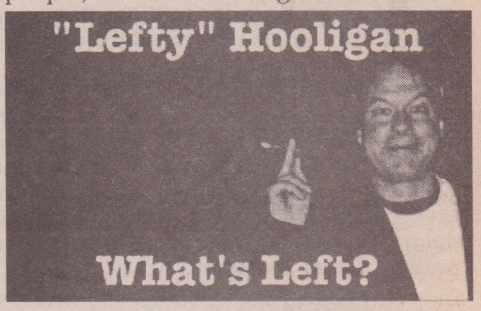
It's sentimental, but I can't get past photographs. I have a picture of my first Irish ancestor to come to this country, a stern looking man with an ugly wife and a square jaw which I inherited. From where I live I can walk less than a mile and stand on railroad tracks that he and his laborers originally built, thinking about the way they stretch across both distance and time, and daydreaming about all the accidents of chance and circumstance that led to my birth not far from here a hundred and fifty years later. There are photos of my mother and I together when she was my age, and I'm fascinated by the way her hands are identical to mine, down to the uneven knuckles and the pattern of veins under the skin. I have pictures of myself grinning on horseback in elementary school, dressed as Carmen Miranda for a luau, in drag wearing a tie and a John Waters mustache, from a boxcar in the Utah desert. I feel strange and empty when I realize these pictures, and the stories that go with them, will never become part of someone else's history.

I know (and often remind my friends) that there's plenty of ways to become a parent without playing host to a personal parasite. One of the greatest rewards of teaching last spring was becoming an older sister to several of my students, and later, an informal guardian to another student when he moved out of an abusive home. I can't wait to be a nutty aunt if my brother ever has kids. But there's something ancient and primal about the human connection that's forged by birth - I felt it three years ago when I held my grandpa's hand and helped him pick out my grandmother's casket, and whenever my midwife-apprentice friend talks about the intricacies and details of her job - that awes me, and despite my convictions, I feel like it's arrogant to think I could just walk away from something so amazing without some degree of regret.

If I never give birth to my own little bundle of dirty diapers and joy, it won't be because I underestimate how powerful and miraculous the act of giving birth is. But right now I'm too broke, too self-centered, too grouchy, too political to become someone's mother, and I'll probably always be too much of at least one of those things to ever change my mind. Unless something changes unexpectedly and dramatically for me in the next fifteen years, you can be certain I'll be knee-deep in condoms, and the spermicide will be right next to the bed.

*****

gumption #4 is done and can be yours for a mere $2. pob 7564 ann arbor, mi 48107 and sheri@cyberspace.org. Look for my article on Good Vibrations (the sex toy people) in That Other Big Punkzine...



I noticed the differences immediately after disembarking from my airplane in Vancouver, British Columbia. Everything was so fucking green; a somber dark green that's almost oppressive. At the same time the sunlight was clear and airy, bright but not hot. There was a pervasive evergreen smell, underscored by the equally pervasive odor of damp, moldy, rotting vegetation with just a hint of sea salt. It was the summer of 1972 and I'm in Canada visiting Mark, an old high school friend.

A draft dodger, actually.

Mark was one of the more important influences on my politics after I got them in southern California in 1968. He'd broadened my anarchism beyond its original pacifist roots and he'd been the one to suggest there might be some value in reading Karl Marx. Mark had planned ahead in face of the Vietnam war and the military draft by applying exclusively to Canadian colleges. When he got a low draft number in the Selective Service lottery he was already living in Vancouver with his girlfriend, attending the University of British Columbia. Mark simply informed the US government he didn't intend to serve in America's imperialist adventure in southeast Asia and continued his education. That had been in late 1970 and of course he hadn't been able to travel home to see family or friends since. I'd gotten a very high draft number, and we'd kept in touch by telephone.

That summer, I was in between Ventura junior college and UC Santa Cruz and I was doing what amounted to an intervention into Mark's life. He wasn't doing too well. He was breaking up with the girlfriend who hated Vancouver and he was drinking too much. Distracted by personal

problems, he was barely treading academic water, endangering the scholarships that allowed him to attend the University in the first place. He was despondent over the US government's ongoing attempts, legal and otherwise, to get him expelled from the University. He was terribly homesick for the people and places he knew in the States. He was hinting at suicide. I stayed for a month and a week. Mark's sister flew in two weeks after I arrived and we got him into detox, then regular counseling with the help of money from his parents.

When I left Vancouver, confident that Mark was on sounder footing, the green was simply green, the sunlight was just sunlight, and the air no longer smelled. I noticed the differences immediately after arriving in Los Angeles, California. Everything was so fucking yellow; a washed acid yellow that's almost corrosive. At the same time the sunlight was thick and hazy, hot and golden. There was a pervasive chemical odor, laced with the equally pervasive smells of dust, smog and urban decay...

We get used to our surroundings—our environment—taking them for granted until we don't even notice them anymore. It's the old "fish in water" story. Fish aren't conscious of the watery medium through which they swim. Nor are they really aware of the airy medium in which we reside. This holds just as true for our social surroundings—our social environment. We live in a world where the power of capital dominates and where the market is all. Capitalism is our water. Folks might discuss how much government regulation if any is required of the "free market," but no one debates whether or not the "free market" should provide virtually all the goods and services that people need and desire.

I've been swimming in the capitalist medium of wage labor for the past thirteen years. My labor was purchased by the boss for a wage under terms and conditions determined by the boss. On this basic level my labor was alienated from me, turned into a commodity to be bought and sold on the market, and ultimately to be owned by the boss for the price of the wage paid. My work and time, not to mention what I produced with them were not my own, and this on-the-job reality was reinforced daily. The job's fundamental organization, processes and purpose were determined by the boss, my prioritizing the tasks and pacing the workload assigned me notwithstanding. It was always understood in the more liberal places I worked that if the limited amount of "democratic" decision-making I participated in with my fellow workers did not rubber stamp the boss's point-of-view, those decisions could be overturned. When my free expression upset the boss, I was threatened with firing. And, of course, the boss owned and controlled the job's profits, dispensing benefits as a stand-in for a conscience.

I worked for somebody else under the control of somebody else for the profit of somebody else. My job dominated me. Ultimately, my work and time as well as what they produced confronted me as hostile forces not under my power. I was expected to be satisfied with the paltry free time not taken up by work and to live my life only in those "off hours." I was supposed to use the wages I didn't spend on survival to buy back a meager substitute for the labor, time and humanity taken from me by my job in the market's bleak spectacle of commodity consumption. Needless to say, it's easy to identify the whole concept of work with this ugly reality of capitalist wage labor.

Thanks to my last boss however, I recently got the paid opportunity to finish my second novel. I wrote the book in 1994. Ever since it's been in a state of perpetual rewrite. In the middle of its third to be exact, and me without the time or energy to follow through. Until now. Usually, the first draft of what I write is 95% inspiration and 5% perspiration, with the many subsequent rewrites just the reverse. I get tremendously energized and high doing the initial writing, but rewriting is always fucking work. That's in part because I'm just not a very good editor of my own material. I figure the second book needs at least three more solid rewrites before I can turn it over to a professional editor. I understand it's going to be a hell of a lot of work even though I'm thrilled I now have the chance to do it.

One secondary character is giving me particular grief at the moment. He's fighting any easy definition and so he's not relating well to one of the main characters or certain aspects of the plot. Bless Marx for word processing software because I've been using my laptop for the past week cutting and splicing, doing three versions of a difficult paragraph, condensing a couple of inadequate renditions of the same element into a single concise line; all to no avail. He simply won't gel and it's frustrating.

I'm going to have to do something *drastic* to catalyze this character into being. Take some long thoughtful walks around Lake Merritt (where I recently encountered a jogging Mayor Jerry Brown by the way). Go to the Oakland main library and research certain aspects of the character's profile and background to discover a hook on which to hang the rest of him. Find a biographical or fictional interpretation of a similar character in a novel, play or film to see how somebody else handled the task. Look up somebody who either resembles my character or who knows someone else who does and conduct an in-depth interview over dinner and some mind altering substances. I'll get this troublesome character right, eventually.

Writing isn't the same for everyone of course. Mykel Board hates first drafts but loves rewriting. The point of this column is not to discuss writing however. I love to write. But even when as now I can get paid unemployment to write, even if this book becomes a best seller and sets me up to write for the rest of my life, even in that future free communist utopia where I can just write and live gratis, there are aspects to writing that will always be work for me.

This medium of work I'm now swimming in is a far cry from wage labor though. My work and time and what I produce with them are my own. This is more in the direction of what Marx meant by work when he wrote: "In labor, man as a species being creates all his human characteristics." According to Marx, work is where people create themselves individually and as social beings through the "appropriation of nature;" where people form social relationships by which and in which needed and desired goods and services, indeed all material culture is produced to the end of creating a fulfilling, liberated individual and collective life.

It seems that, like that other four letter word "fuck," "work" has two and probably more radically different meanings. So, what's work? When we try to produce or accomplish something through physical, mental or emotional effort or activity over a period of time, that's work. We can probably all agree on this extremely basic dictionary definition, but like a purely biological definition of the word "fuck" its limitations should be immediately evident. By this definition both Bill Gates and the janitor who cleans his office work. Yet there's a world of difference in what they do and who they do it for, what it means to them personally and to society generally, not to mention whether there are qualities to certain types of work that allow the person working to transcend what Nietzsche described as "the aristocratic idea that work *degrades*."

Also by this dull dictionary definition I work as a wage slave and as a writer. I hope this column has clarified that they're diametrically opposed experiences as far as I'm concerned. I'll discuss the type of "work that degrades" in greater depth next column. Work under capitalism. Now I'd like to conclude the discussion of "work that transcends."

Marxist-humanist Mihailo Markovic preferred to use "work" as the neutral word for productive activity, the terms "labor" or "wage-labor" for work under capitalism, and the notion of "praxis" for the unalienated labor that I'm calling "work that transcends." In *From Affluence to Praxis*, Markovic defined the primary elements of praxis as self-determination, intentionality, sociality, creativity and rationality, as opposed to the coercion, reaction, privatism, sameness and blind chance dominant in late capitalism. As the immensely com-

plex activity by which individuals create culture and society, not to mention themselves as human beings, praxis or "work that transcends" actually stands in the common ground between a number of concepts and experiences we normally define as separate. And the best way for me to illustrate this is by returning the discussion to my writing.

By the simple "work as productive activity" definition above, much of my writing qualifies as work. Yet there's something about it that at least subjectively doesn't feel like work and that I'll argue objectively doesn't qualify as work. In part that's because there's a whole lot of creative play fused with the work in my writing. It's in the first draft for me as I said above. I'll also admit I find it very occasionally in some aspects of rewriting, as in the distinct pleasure I get from nailing something down perfectly once and for all. For me this inspired and inspiring process more than makes up for all the tedious editorial drudge work I have to do, and together they transform writing into a kind of "work that transcends;" a vital type of praxis. Work is serious productive activity directed toward a clearly defined goal. Play is often useless activity directed toward frequently trivial, sometimes purposefully nebulous goals that by definition should not be taken seriously. Together they get words written down on the blank page in front of me.

I'm not denying that play may very well have productive consequences, only that it's not intended to be productive. It's intended to be fun, and I have a hell of a lot of fun writing something for the first time. I'm often just barely hanging on with my fingernails, barely keeping up with the rush of ideas and images needing translation into words in a roller coaster writing session. I lose myself in my writing at times, and at other times the writing seems to take over and write itself while I watch in amazement. I understand full well that I actually learn the most about writing and what I'm writing when I'm struggling with a rewrite and making difficult editorial decisions. I'm really in it for the sheer pleasure in the writing and the occasional altered state however.

Speaking of altered states, let's go back to the troubled minor character in my second book. It's a common axiom among fiction writers that only when a character takes on a "life of its own" can the writing be considered effective and successful. Plot and description come easy for me, but I have to work at dialogue and character development. I'll know when my novel's secondary character finally clicks and takes on his own life when he stops resisting definition and starts resisting me. Fully realized characters have their own voice and they do fight a writer's efforts to make them do, say or think things that are "out of character." When a writer's fictional characters begin to do this they have a better chance of "stepping off the page" for the reader and becoming truly memorable.

This is the first in my promised series of columns on work and capitalism, next installment being work under capitalism. The point I want to make with this series is the need to abolish work. Given the discussion above, I'm not advocating the elimination of all productive activity, just the abolition of wage labor. As for Mark, well, he never really felt he belonged in Canada. He fervently believed in anarchist and Marxist working-class internationalism, yet he always felt like an American in exile. Like a fish out of water. When President Carter granted a limited amnesty in 1977 to those who'd resisted the Vietnam war by going abroad, Mark finally came home.

PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for $10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.

OK, I had a couple facts mixed up on my Noxious column: the MRR strong-arm was not Bruce Roehrs, but another hunky record collector and the finder of the bags in Austin was Mark from Canada, not the Teenage Kicks guy. Sorry... I should stop snorting Drano when I'm writing columns.

As I started to write this column, I got some really shithouse news from friends in Japan. Akko, singer for Lulu's Marble, has died. LULU'S MARBLE were a great 60s-influenced all-girl Japanese band who releases didn't get much circulation over here but were fairly well-known in Japan. I remember being floored upon glimpsing Akko because the wild banshee voice I heard on record sure didn't quite jive with the extremely small, soft-spoken gal I met. She accompanied Gyogun Rend's (her boyfriend, Patch, is the singer) on their trip through Austin a couple years ago, and she played host to this hapless American tourist when I visited Tokyo. Akko, rock in peace... we'll miss you.

Lately, I've been lulled into complacency and dullsville by domestic droll, the death of a mail order biz, and general lack of people sending me free things. At long last, a little shot of insurgency from the Big Sky State in the form of FIREBALLS OF FREEDOM. Their "New Professionals" LP (Empty) is a doozy... can't wait to see them live. Raw, spastic guitar energy... these guys are trouble makers. I want to describe them without talking about an old Detroit rock band, but I'm having a hard time. Just buy the record and prepare to rock.

Houston's JEWWS have just recorded here in Austin and their debut 7in. , "Heartbreaker", is sure to be a dandy. The title track is the bands-down winner. Not sure when the vinyl will be out, but this sassy trio is looking to hit the big time... one sniff from Crypt has 'em blowing off local gold-digging, hangers-on like me and holding out for the BIG TIME. The 7in. will be their "street cred" release, I guess. Pride goeth before the fall. Anyway, having said all that, the Jewws bassist, Rebecca, managed to erase my lingering antipathy by simply rockin' harder than anybody in recent memory. Every time I've seen the Jewws, this chick takes the cake for stage presence and will kick some ass if need be, and that includes lesbian gangs.

Another Houston outfit, the FATAL FLYIN' GUILLOTINES, are by far the best new Texas band I've seen in awhile. Unlike their Houston peers above, they refuse to take themselves seriously and put on great stage shows. They bait the audience and give and take abuse with the best of them. CJ from the Drags and Tim Kerr from Lord High Fixers have filled in slots as bassist and/or amp throwing roadies. Both their 7in. are worth a listen.

The Land of Lincoln brings you another log from the WHITTINGTONS. These wrecks resurface from the muck with their "I'll Get You" 7in. (Sack of Shit) and "I'm Young, Dumb, and Full of Cum" 7in. (Goodbye Boozy - Italy). Both are Spider Babiesish punk & roll.. short and sweet. The Italian release is limited to 300 copies, and the crazy fucker hand wrote all the labels. I, for one, can dig.

THE HOOKERS blazed through town for the first night of the South By Southwest fiasco. SXSW is an increasingly totalitarian event in which most every Austin club participates thereby drawing an insane amount of bands to play over the course of a few days. The thing is run by corporate schmucks for corporate schmoozers, or at least that's my opinion. Many local punks and rock & rollers can — despite SXSW monitors at every club door — find ways around purchasing the $100 wristbands which grant access to clubs. At the Hookers show, I just told the door people I was in the Hookers, and they believed me. Ignorance can be bliss. Proving to be worth much more than the price of admission, the Hookers put on a fine show with some rather impressive pyrotechnics. Adam, the singer, donned mondo heavy metal forearm sheaths. Oooooh so very scary. Kinetic stage action reminiscent of the Dwarves (a band the Hookers conceded were among their

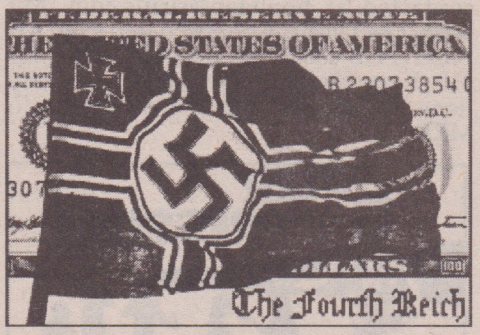
favorites) completed the picture. Noel, the collector scum of the group, both challenged Tim Kerr to a "my toy collection is better than yours" contest and took me to task for hoarding multiple copies of recent punk releases (that is, until I promised to send him the one Nashville Pussy 7in. he lacked). Speaking of those Pussies, a Grammy award for the worst song on that not-too-impressive LP? Give me a break. And speaking of not-too-impressive, GLUECIFER were just plain weak. It's a good thing Norway provided Turbonegro as rock & roll diplomats for a number of years, or I'd be writing off the country as a whole (hole).

Also worthy of mention is a brief, somewhat impromptu reunion of Austin punk legends, the DICKS. The three living original members (Gary, Buxf, and Pat) played three songs. Before they started, I prayed to the almighty punk deity that they might play my two faves "Hate The Police" and "Rich Daddy". I must've been a good boy cuz those were two of the three, the third being "Wheelchair Epidemic". Fifteen years couldn't disguise how intense these guys were in their day. I'm not very pro-reunion, but this one was short and sweet.

To conclude... it's Monday night, and I've just returned from a DONNAS gig. The opening band, the CUTZ, were fucking great. Not only were they playing the Huns' "Busy Kids" when I walked in, but they actually reminded me of these early Texas punk rockers. I admit purchasing their 7in. on Lookout at the show but haven't been brave enough to play it. What can I say about the Donnas? Maybe I'm just a sucker (and this is the most likely explanation), but the girls got it all as far as this suggestible lad is concerned. Fast chunka-chunka guitarist, spazzy head-bobbin' drummer, hair swingin' bassist, and a singer not afraid to straddle the mike stand. Who needs Viagra? I could probably write a bit more about the show if I didn't some goofball with his video camera constantly angling to get another exciting shot. When I created a little "stage presence" by throwing some complimentary water over the band and audience, camera boy felt like dukin' it out. The funny part is that the guy next to me got the blame as if his only purpose in throwing water was to damage video equipment. Anyway, I pointed out that I was the guilty party, and Mr. Video acted as if it was hand throwin' time. After I pointed out that a fistfight would entail putting down his beloved videocam (something unthinkable, of course), the conflict ended with a whimper instead of a bang. Ya know the last time I had an argument with a goofball of this ilk was at a Helmet show 10 years ago. A photographer from Newsweek (no kidding) spend the entire show blinding everybody with his flash. When I told him to give it a rest (perhaps I was a little less diplomatic), he threatened to have me thrown out of the club which, believe me, had me shaking in my shoes as I know most punk clubs are wrapped around the mainstream press's fingers. My point is this: you wanna bring a camera or a tape recorder or whatever to record a bit of posterity? You wanna watch the whole show through the viewfinder or worry about if your recorder's too close to the speakers? Fine, but some idiots are there to actually rock out and enjoy the show WHILE IT'S HAPPENING. Sometimes I feel like I'm surrounded by a bunch of fuckin' tourists instead of gig-going participants. What am I doing to participate? I'm dousing your camera with free drinks... how's that for a cool effect?

Till next time. I remain disgruntled, well-fed, and unshaven.

Peer Pressure, P.O. Box 49984, Austin, TX 78765



D: Hello, my names' Dave Emory, and it's my pleasure to present today Wesley J. Smith, the author of "Forced Exit, the slippery slope from assisted suicide to legalized murder." That's published by Times Books, copyright 1997 ISPN#0-8129-2790-7, Wesley welcome to our Airwaves.

W: Thank you Dave and hello to your listeners.

D: As we are recording this interview live on the evening of November 22nd 1998, 60 minutes is going to be airing a piece of Grim footage in which Dr. Kevorkian is actually going to euthanize a Lou Gerricks patient on-air. I think that this represents something of a bend in the road with regard to the entire issue of euthanasia, which you have correctly termed "a slippery slope from assisted suicide to legalized murder." I think that this is not only a (someword) important issue, arguably the most important issue on the burner today, granted that they're a lot of important issues on the front burner. I think you've written one of the most important books that I have ever read, and I think you not only deserve a hearty congratulations but the listeners and their friends and loved ones should make a point of reading your consummately important book.

W: Thanks you very much. What's happening tonight with 60 minutes is truly appalling because in essence we are having one of the most respected journalistic vehicles that's on television playing a snuff film. A film that Jack Kevorkian made, not to benefit the patient in any way, but to glamorize by Kevorkian and once again put him in the spotlight where he very deeply wants to be. I am so appalled and disgusted that words almost escape me. The fact that there are people who would support this as some kind of news event is just astonishing. I've been thinking for a very long time that Kevorkian isn't really important in and of himself. Kevorkian is Kevorkian. In every time and every era we have Predators, we have people who feel that they don't have to comply with laws, that they can march to the beat of their own moral drummers, and if society doesn't like it, they can stuff it. Kevorkian is doing what comes naturally; it's like a lion eating a zebra. What really strikes me is our society's reaction to Kevorkian. The fact that we still regard him as a doctor who helps terminally ill people commit suicide when in fact at least 80% of the people who've gone to Kevorkian were not terminally ill. Seven of them were not even physically ill according to their autopsies. Margery Wons, she was his second victim, which shows this whole idea that he only helps terminally ill people, which has been perpetuated in the media, has been false from the beginning. Margery Wons was that 2nd person that Kevorkian helped kill, she was a mentally patient, she has severe emotional problems, she complained of health it seems, but had nothing wrong with her on autopsy. Kevorkian killed her, and a jury found him not guilty because "she wanted to die." Let's think about that. Anybody who jumps off a bridge, or shoots him or herself, or goes into a garage and turns on the motor wants to kill themselves. Yet we've always thought that as a compassionate, caring, and loving society our obligation as individuals and as a community was to help those people get past the crisis, to engage in suicide prevention not suicide facilitation. What we are saying in this society is that if somebody wants to commit suicide because they happen to have an illness or disability, well of course they want to kill themselves. They're sick so we should facilitate instead of help prevent, and that's truly an abandonment of the most weak and vulnerable among us.

D: You wrote that the basic purpose of human society, of binding human individuals together as a common entity is the preservation of life.

W: Exactly. When I first wrote that phrase, which I quote in the introduction to "Forced Exit," that was first written by me for Newsweek Magazine in a "my turn" section in which I describe how a friend of mine named Francis committed suicide with help and encouragement of the Hemlock Society literature. The Hemlock Society is the premier right-to-die org. in the US. In my view, they're something more akin to a

death cult. I call them Heaven's Gate in slow motion because they have almost a cultic fascination with suicide, with assisted suicide, and with euthanasia. And in the Hemlock Quarterly, which is no longer published, they would print how to put a plastic bag over your head and that kind of thing. My friend Francis who was depressed for a variety of reasons (which went beyond her ailments of being a 76-year-old woman) I read, underscored and got this material after her death. I was so upset, I read an article in the "my turn" section of Newsweek called "The Whispers of Strangers," which said you've got this group of people (which is the first time I thought seriously about the issue in essence) who encourage people who are suffering from problems to take the suicide way out. I stated that one of the main purposes of society is to protect human life. I got so much hate mail from that paragraph which you've quoted a part of that I thought was uncontroversial. I realized that something really serious had happened in the culture and began to take a much closer look at this issue, which has led me to deal with assisted suicide coming from patient's rights perspective and consumer advocacy rights perspective but also now bio-ethics, the book that I'm currently researching.

D: By the way, you are the author, along with Ralph Nader of a number of books about consumer advocacy.

W: Ralf and I have co-authored 4 books, the most recent of which was in 1996 called "No Contest, Corporate Lawyers and Provisional Justice in America."

D: Once could perhaps term "The Hemlock Society" the "lets keep with Reverend Jim Jones."

W: That is very interesting, they are an energetic group of people who are focused very intently on this issue. It's not just the Hemlock Society in the entire culture seems to be looking at death as an answer to problems. Let me give you just a small example of what I mean. There was and is an organization that used to be called "the American Suicide Foundation." The purpose of that organization was to educate for the issues of suicide prevention, but because we've become so confused about these issues I feel that some of us are pushing western civilization to change their name to "The American Foundation for Suicide Prevention." There's a lot in a name. The fact that they had to specifically say they were about suicide prevention in this milieu says that something's going on in our culture. I think this is a symptom of a larger problem, the breakdown of community, a loss of cohesion, and a loss of mutual love and respect.

D: With regard to the actual issue of "The Slippery Slope" itself. One of the points you make is that they transition from what would appear to be "Ok, or acceptable," and those would appear to be very relativistic definitions, is indeed a graduated and very slippery slope. You talk about a number of changes with regard to medical ethics and practice, in particular a change in the definition of intravenous feeding in the administration of water. Could you distinguish the difference between compassionate care and treatment as it used to be defined and how it is now?

W: There's s differentiation between medical treatment, which anyone can refuse if they don't want it and humane care, which can never be refused. If I'm going to give you antibiotics, as a doctor, that is medical treatment. If you don't want antibiotics as a patient, you can refuse it. If I (as a doctor) want to keep you warm (as a patient) and you say, "no, I want to die by being exposed in front of an open window in a Minnesota blizzard." Nobody would allow that patient to make that "choice," because that would be to deny that patient humane care such as warmth, turning, and so on. On e of the definitions of humane care used to be food and fluids, that is we five you basic nutrition that sustains life. But it began to be seen that a way to end the lives of the most vulnerable and weak among us (and those who are the least productive I hasten to add) was to redefine medical treatment to include food and fluids when it was delivered with a feeding tube. Granted, when you put in a feeding tube there is a minor medical procedure involved, but the food that is put through the tube, a mixture of nutrition and water and so forth, is not steak and potatoes, but it's still basic nutrition that the human body assimilates to keep the body going. But by reorganizing food and fluids to be medical treatment instead of humane care, that allowed it to be stopped. So we see in the late 1980's people with severe cognitive disabilities, first the unconscious and now the conscious, who require a feeding tube because they can't chew and swallow to stay alive are having their food and fluids cut off so that they literally dehydrate and starve to death. The slippery slope about this is that when this was first proposed, people were horrified that we would kill people, and that's what we are doing. Killing means to end a life. That we would kill people by intentional dehydration, the attitude was, when somebody is diagnosed in a persistent vegetative state, they are diagnosed as permanently unconscious. (A notoriously misdiagnosed condition), people with the bioethesis and medical intelligence say "listen, when they're unconscious, it's not like they're getting any real benefit anyway because they're not conscious, and it's not like they're going to feel the anguish of dehydration because they don't feel anything and so we can do that." Well once it was decided that it was OK with the Nancy Cuzan case, in which the supreme court implied that this was acceptable, it very quickly spread to the conscious because what they hand wringing and nuance thinking that goes on in the ivory tower does not usually apply in the clinical setting. Very quickly the message that was sent from the Cuzan case was very blunt, when somebody has a severe cognitive disability, the right thing to do is dehydrate him or her. You begin to see cases involving not unconscious people, but very conscious and aware people who can feel sensations, people who can feel pain, who are being dehydrated today in hospitals and nursing homes around the country without any objection by the law. If a family member gets into a dispute then there are lawsuits about the conscious, which are still being fought out and I can describe a few of them if you like. Right now if you're loved one is in a persistent vegetative state and the primary caregiver wants to dehydrate that person, there's nothing in court of law that can stop it. We're now moving toward doing the same thing to the consciously disabled.

D: You point out that Persistent Vegetative State is a frequently misdiagnosed and people have been diagnosed that way who later woke up.

W: Exactly, in fact there's a case right now that I think combines these two elements. Its called Robert Wendlen and it's out of Stockton California. R.W. in 1993 was in an auto accident and he was literally unconscious for 16 months, at any time during that 16-month period he could have been dehydrated to death and nobody could have stopped it. For some reason his wife Rose did not ask that he be dehydrated during that period, then in January of 1995 Robert woke up. He got to the point where he could maneuver an electric wheelchair down a hospital corridor, he could do simple requests such as "Robert, will you please give me the ball," he was very profoundly brain damaged and unable to talk or communicate in that sense, but he's fully awake and can fully understand. For some reason, in July of 1995, when he gained that capability, that's when Rose decided she wanted to dehydrate him. The hospital ethics committee at Lodie Memorial Hospital in the Central Valley of CA gave unanimous consent that that be done. Here's what often happens in these cases. The nurses and caregivers who know Robert best weren't consulted by the ethics committee, and that ethics committee decisions were all done in secret, you're not allowed to know who the members of these ethics committees are. In essence, it's a secret Star Chamber, or at least that's what it has become. And once they give their ok, it's supposed to be set in concrete. Well a nurse was so upset by this; she whistle-blew to Robert's mother and sister who filed a lawsuit. Now there was a two-year raging lawsuit of whether to dehydrate Robert. The judge wanted to do it, he said "I'm doing the absolute wrong thing for the

right reasons, as a trial judge I don't have the ability to order that. It's in the best interest of a conscious person to be dehydrated to death," So he wouldn't do it. That case is now on appeal. But P.S. Robert had a public defender assigned to him and she got so upset that his "choice" (Because there was testimony that he wouldn't want to live in this condition) was being denied, that she argued more emotionally for his killing than did his wife. This maybe the first time in the history of jurisprudence that a public defender has argued for the death of a client.

D: One of the things that I find most disturbing, and one of the reasons why, I stated that not only is this the most important issue before us, but I think you've written one of the most important books that I have ever read. This issue is absolutely Orwellian in the most literal sense of the word in that it's presented as a matter of compassion and choice and it's not about either.

W: Right, it's about abandonment and its sends a message that we should have a two tiered society. One tier should be for the rights and protections for the healthy, vital, young and those who are productive. That says that if those people get into a place where they're in despair and want to take their own lives, we will engage in suicide prevention and even forced hospitalization to keep those people with us. We will give them antidepressants to keep them from killing themselves. On the other hand we're saying that if people who happen to have a disability or cancer, or some other illness, want to make the same kind of suicidal decisions instead of saying "listen, you are blood of our blood, flesh of our flesh, let us help you get through this dark time in your life until we can find you going forward again." We say, "I'm sorry, of course you're sick, of course you're disabled, of course you want to kill yourself. We will not protect you in this circumstance and we will allow you to be killed at your request. Eventually that leads to, like it has in the Netherlands, being killed at the doctor's decision. In the Netherlands, doctors kill more people who haven't asked to be killed than who have asked to be killed.

D: And now people in the Netherlands actually have to carry a card saying that in the event they are disabled for some reason the doctor shouldn't kill them.

W: That's right, there's a Dutch patients rights association that distributes these cards. What this does to us, I call it the new Jim Crow. Lets analyze what Jim Crow does. The law not only reflects our values, but it tells us what to think.

D: You are by training a lawyer.

W: That's true, don't hold it against me. Civil Tights laws not only say that discrimination is wrong in the sense of actions, but they tell each and every one of us that we are to consider each other as equals whether it's based on race, gender sexual orientation, or whatever. So the message of a civil rights law is that we're all equal. Jim Crow laws had a different message allowing for a differentiation between schools, restrooms, and that kind of thing. The message was that Black people deserve less protection than white people do, indeed that black people were inferior to white people. Therefore, while the Jim Crow laws did not legalize the horrors of things such as lynching and race riots against black communities, they created the message that said "black lives are of less inherent moral worth than white lives." So when these terrible things happen, even though they're technically illegal, we will shrug our shoulders and think they are of little consequence. The same thing will happen if we legalize, in that bedrock of law, that some people's lives are so unworthy of being lived that the society looses its stake in protecting their lives, even from self-destruction. We are already beginning to see that attitude in the way we treat disabled people, and in the way doctors are now proclaiming the right to refuse desired medical treatment that people who are dying or profoundly disabled want. It very quickly goes form a position of choice, that is "I don't want to live anymore so the doctor can help kill me," to "you have a duty to die."

D: That's also applying to elderly people and infants born with severe disabilities.

W: Absolutely, in fact even not so sever disabilities such as Downs Syndrome. The whole problem with human kind's history is that we have found the way to create "the other." Whether it's based on tribe, religion, race, gender, or sexual orientation we seem to always want to find an "other" that we can oppress and sometimes even kill. I see in this current assisted suicide debate, euthanasia debate, and in the coming problems in bio-ethics, that is feudal care theory, where doctors are saying "I can refuse treatment to people when my values say that the quality of their lives make their life not worth living. What I see happening now is that we're creating a form of "other" based on health and ability, or disability. It might be called healthism, I don't know which term would apply. But we are saying that the lives of some people aren't worth living and the lives of others are. We treat those 2 types of lives differently, creating a different expectation in society and a different value system toward those various lives based on these kind of judgments. It's extremely dangerous, especially in a world of HMOs and Managed care where money and profit are made from cutting costs.

D: We're going to talk about various ways in which the practice and theory of medicine is being redefined in connection with the slippery slope, but before we leave the issue of the switch from compassionate care and treatment which is one of the many Orwellian aspects of this. I want to read a quote that you have in "Forced Exit" from a doctor, William Burke, who describes what death by dehydration is like. Before I read this, you also site a British study which found that many people who were viewed by physicians as having PVS, brain damage, or were vegetables actually were conscious, but couldn't communicate.

W: Right, it's called the Locked-in syndrome. If I can gently correct you about something, I really don't like the term "vegetable." In my view it's very similar to the "n" word or any other word that is used to dehumanize somebody. No human being is a vegetable, we may be disabled, we may be unconscious, but none of us is a vegetable.

D: That is something that's in popular use but I did not mean it as a value judgment, good point.

W: I understand that, but I think that we have to correct our language in that sense. We have to begin to think of each and every one of us as having equal worth. I don't are if you're unconscious, disabled, or the president of the United States, each of us have equal inherent moral worth.

D: Right, bear in mind that what I'm about to read is legal and bear in mind too the Orwellian aspects. The entire right to die movement is being presented as a matter of choice and compassion. I will leave it up to the audience to decide whether or not what I'm about to read constitutes compassion. You quote Dr. William Burke describing what death by dehydration is like. "A conscious person would feel it, dehydration, just like you or I would. They will go into seizures, their skin cracks, their tongues crack, their lips crack, they may have nosebleeds because of the drying of the mucous membranes, and heaving and vomiting might ensue because of the drawing out of the stomach lining. They feel the pangs of hunger and thirst. Imagine going one day without a glass of water. Death by dehydration takes 10 to 14 days. It is an extremely agonizing death," and I would add one that is now legal.

W: It's interesting, if we did that to a horse we'd go to jail but if we do it to a cognitively disabled human being, we're considered compassionate.

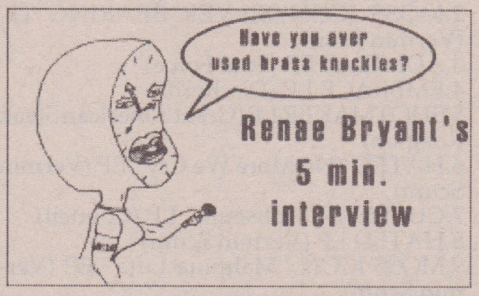
D: I'd like to site an historical element that has relevance to one of the aspects of the theory and practice of medicine. Euthanasia reared its ugly head in Germany in the Hitler period and one of the changes was that responsibility of the doctor was viewed as being primarily to the state rather than to the patient. Would you develop that further?

W: Right, in fact we have to go back further than the Hitler period. The promotion of Euthanasia and assisted suicide in Germany began actually before that turn of the

century, but it really hit its stride in 1920. Long before Hitler really dreamed of being the leader of Germany. A doctor named Alfred Hugh and a professor of law named Carl Binding wrote a book called "Permission to destroy life unworthy of life." They set forth 3 categories of people who could be killed. They used the term "right to die" in that book which may be when the term was coined, I've not seen the term coined anytime before 1920, but they definitely use it in this book. The 3 categories of people who they think can ethically be killed are the terminally ill or terminally wounded, mortally wounded as they put it. That the first category and we're already seeing great effort to legalize this in the United States, which is identical to what they were talking about in the 1920's Germany. They said that unconscious and were already killing people who were unconscious by dehydration. The third was people they termed "the Idiots" and the disabled. I don't like the term, although it is a technical term I suppose. But they said the disabled who are a burden for society to keep alive, and they went through this great cost-analysis, a very utilitarian kind of cost and benefits kind of analysis. We're seeing that very same thing today. When you see people like governor Richard Land, the former Governor of Colorado who calls for the mandatory medical cessation of treatment from certain people if they're disabled based on the fact that other people may not be covered by health insurance. What we're saying is that we're going to sacrifice the weak, vulnerable, and disabled to benefit the healthy, vital, and young. That is what happened in Germany. By the 1927 there was a poll which showed that 75% of German parents of disabled children thought it should be OK for doctors to kill their children if the killing was done painlessly. So by the time that Hitler took power in 1933, the German society was already prepped for supporting assisted suicide and euthanasia. He tried to legalize it in 1933 and 1934 and the German churches objected, so it wasn't done. Fast forward to 1939, in which a child was born in Germany with birth defects, having stunted limbs. The father of that child writes to Chancellor Hitler and says "we've got this child who has these disabilities, we want that child killed." Hitler sent one of his personal physicians, Carl Brandt to investigate this. Carl Brandt found, yes this child was born with disabilities, and told the child's doctors "if you kill this child, nothing will be done to you legally." The child was murdered, and that's the only thing you can call it, it was murder. The father said, "Oh boy, no we can have healthier children, and it will benefit us in the future." This was voluntary euthanasia of a healthy child. That led Hitler to write a secret executive order for doctors to be allowed to kill children who are born with disabilities which began the euthanasia holocaust, which lasted for 6 years. Between 1939 and 1945, between 200,000 and 350,000 disabled children and adults were murdered because they were disabled. That all traces back to the book from 1920, pre-Hitler, Pre-Nazi, in which it was determined that there should be permission to destroy life unworthy of life. That book by Binding and Hugh is very similar to the advocacy you're seeing today.

D: We're going to talk about that and some other disturbing parallels between some of the cultural and historical trends in Germany and what we're seeing today in the United States, in just a minute. We have been visiting with Wesley J. Smith, the author of "Forced Exit, the slippery slope from assisted suicide to legalized murder." Published by Tons books, copyright 1997, and we will join Mr. Smith for another half-hour of discussion on the other side of this tape. For Wesley Smith, this is Dave Emory, saying thank you for listening.

For more information about Dave Emory, his research, and his audio cassette series, contact: Spitfire, PO Box 1179, Ben Lomond, CA 95005, email - alcalame@ix.netcom.com, Web site - http://www.kfjc.org Attention non-commercial radio stations! Contact Spitfire regarding Dave Emory's weekly radio program.



Finally, here is the interview I've been promising you. I said I would give you the long awaited Chad Malone interview and here it is. His interview is the second in my series of "People Who Are Successful On Their Own Terms" interviews. I met Chad Malone back in 1995 when his band was on tour. I found Chad (and his bandmates) to be intelligent, insightful, and enlightening. He is one of those people that are so intense, they leave you thinking about what they've said to you days after they said it. He is the type of person that read a book five years ago that you just "discovered." The best compliment I can give him is that he is a challenging character. So, for all these reasons and more I chose Chad because he also is successful on his own terms. What follows is what I could discern from my chicken scratch notes of our two hour phone interview.

MRR: Describe yourself.

Chad: I am a 28 year old vegan. A product of an Irish Catholic and a German Jew. I am the singer for Bro. Inferior. I have been in and out of at least 100 punk/metal bands since I was 15. In 1985 I played my first show doing NOTA covers. I was born in Ohio. I started singing for Concept of Nonsense in 1989. I had a basement that we started doing shows in. We decided to call it the Sensual Underground. I had always been politically active. I couldn't understand why people allowed the things they didn't agree with to happen. I became very outspoken and made flyers forever. I was very vocal against the Persian Gulf War. I did Clinic Defense. I thought it would be a good play on words to title the label the Sensual Underground Ministries. I met Ryan in 1993. Him and I started out doing tapes. Then we began putting out records. With the label we only want to put out bands in the area that we like. We have to know them personally. We have to trust them and they have to trust us. We are not a label that people should send tapes to. We have received some really great music, but we are not out to make money. We just want to help out. If a band does well we don't want to own the "rights." We are doing this because we love music not just hard-core.

MRR: What is your definition of a successful person?

Chad: Since you warned me about that question I decided to look up the definition in the dictionary. The definition of succeed is to accomplish a purpose or a goal. At times I am a success more than a failure, but you cannot succeed until you've failed a shitload of times. Average people consider a success to be a college graduate of law school. They judge success by material possessions, marriage and children. I would have to say that I don't like the term success. It is a very loose term like freedom. It's a feeling. You have to define yourself to your own standard.

MRR: Why look up the definition in a dictionary?

Chad: I carry a dictionary around with me at all times. I want to be understood and I want to understand. Pocket Webster has over 45,000 definitions.

MRR: Okay, back to the band. How are you feeling about Bro. Inferior right now?

Chad: We're always amazed. We just wanted to be in band. Now we have six releases out. Each Bro. Inferior record is more harsh than the last. We haven't played in a while. We still get at least one letter a day and I answer them all. We are going on a United States tour in July and August.

MRR: What are your goals?

Chad: To get up early. Think a lot. I need five hours to myself to think. I have goals and they always have to be broken down. When I do that I see that the most important goal then becomes something simple like getting up early. I want to live life and be happy. I do not want to live my life at the expense of others. I would like to find out what humanity really means, what living really means. Not just what society dic-

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tates. I want to accomplish everything, and find more success.

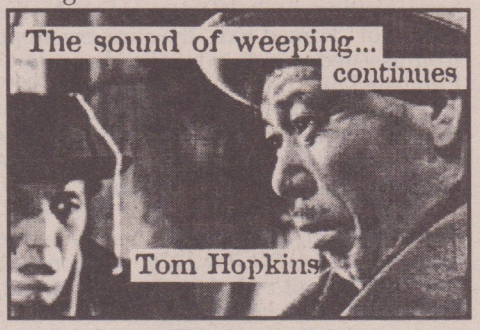
MRR: You turned me onto Bertrand Russell. Anyone else you might consider a success?

Chad: Everyone I know is a success and a failure in one way or another. People who inspire daily questions are important. Robert Ingersol spoke out for human rights in the 1800s, speaking out for civil rights and women's rights. He was the champion of the Agnostics. Howard Zenn's People's History of the US is a must read. I feel like a big ass for not having already read this a while ago. George Smith's The Case Against God, for Christians that want to test their faith. Harry Chapin, an inspirational folk singer, who's shows are 50-60% benefits for world hunger (Seeming to be the only good reason for selling out.) My father, who is a very logical human being. Dr. Spock is a good idea of what we all could reach for. That was all the chicken scratch I could make out. I want to end this interview by including Chad's own words from a song from their latest 7".

Chad: "Within"—If it all came down tomorrow there'd be nothing left of us. How can we change the world when we refuse to change ourselves? It all comes form within. We're so caught up in fighting for the ideals that we seek that we never will confront our own hypocrisies. It all comes from within. And as we struggle for these new surroundings we insult our ideals with our poor examples. It all starts from within.

MRR: You contact Bro. Inferior and Chad @ Sensual Underground Ministries PO Box 8545 Tulsa, OK 74101-8545 "Salvation through Musical Terrorism"

So two more weeks and I have a month off from teaching. Hopefully I'll get all my shit together then. I say it every time I get some time off and it doesn't happen. This will be the first month that I'm all business and no pleasure, maybe that will help. All Or Nothing H.C. is recording on Saturday for a full length. I am very pleased about this. Our expectant release date is May 8. It's titled "Sacrifice, Discipline, Bliss." I'm excited about a few new bands right now. One is The Voids, from Fullerton who sent me a kick ass, Crass styled 6-song CD (Voids POBOX 136 Fullerton CA 92837). The second band is UNDERGIRL of Philadelphia. This band pleases me more than I can communicate. They have been around for a while but I just received their new demo and it sounds soooooo good. They have that if the Breeders would have been a punk band type of sound (Undergirl 427 S. 8th St. 1F Philadelphia PA 19147). The third band is a band we played with in Merced that we have since started trading shows with, ILL TEMPERED of Sacramento. This is a great hard-core band that impresses me every time I listen to their demo and see them live (ILL TEMPERED 512 Cappolla Diamond Springs CA 95619). So I suppose this is the end of my ranting. I will close with this last comment. I am specifically not going to babble on about the NATO air strikes in Yugoslavia because I think that if you are keeping up with NPR styled news and know your world history you can make an educated opinion of your own. I don't force feed politics very well and I am not going to try to pretend that I know anymore than you do about the crisis. I can just say that I hope a peaceful resolution is reach by the time this column goes out to mail in June. You can bitch me out at this address: PO Box 251 Norco CA 91760-0251 or email me @webmistress@www.on therag.net.



1.RITES OF SPRING LP (Dischord, 3819 Beecher Street, NW, Washington DC 20007)
2.MOSS ICON/SILVER BEARING 12" (Vermin Scum)
3.ADMIRAL EP (Soul Force)
4.EMBRACE LP (Dischord*)
5.SHOTMAKER LP (Great American Steak Religion)
6.HATED "No More We Cry" EP (Vermin Scum)
7.CURRENT "Coliseum" LP (Council)
8.HATED LP (Vermin Scum)
9.MOSS ICON "Mahpiua Luta" EP (Vermin Scum)
10.V/A "State Of The Union" LP (Dischord*)
11.INDIAN SUMMER EP (Reprecussion)
12.SINKER "Thoughts On Beauty" EP (Sunney Sindicut, 915 L St. #C-166, Sacramento, CA 95814)
13.STILL LIFE "Sometimes" EP (Rhetoric)
14.IGNITION "Anger Means" EP (Dischord/Ignition)
15.ANTIOCH ARROW 1st 12"(Gravity, PO Box 81332, San Diego, CA 92138)
16.FUGAZI "Repeater" LP (Dischord*)
17.SLEEPING BODY (Vermin Scum)
18.BOB TILTON "Songs Of Penknife And Pocketwatch" EP (Subjugation)
19.FINGERPRINT 2nd EP (Stonehenge)
20.VAGRANTS EP (Lookout)
21.SWING KIDS EP (Kidney Room)(31 G, PO Box 178262, San Diego, CA 92177)
22.V/A "In Words Of One Syllable" LP (Catchphraze)
23.NAVIO FORGE LP (Shadow Catcher)
24.UNIVERSAL ORDER OF ARMAGEDDON 1st EP (Vermin Scum)
25.FUEL "Monuments" (Rough Trade)(Ebullition, PO Box 680, Goleta, CA 93116)
26.RAIN 12" (Peterbilt)
27.CURRENT/CHINO HORDE (Council/File13)
28.V/A "We've Lost Beauty" LP (File 13)
29.BOB TILTON "Wake Me When It's Spring Time"EP (Subjugation)
30.CHRISTIE FRONT DRIVE LP (Freewill)
31.ORDINATION OF AARON LP (Council)
32.IVICH "Chacun Sa Verite" EP (Pik)
33.NATION OF ULYSSES "13 Point Program To Destroy America" LP (Dischord*)
34.HARRIET THE SPY/THUMBNAIL split LP (File 13)
35.HONOR ROLE "Purgatory" EP (Eskimo/No Core)(Merge, PO Box 1235, Chapel Hill, NC 27514)
36.RUSTY JAMES "Bulletin" EP (Love)
37.ICONOCLAST "Groundlessness Of Belief" EP (Ebullition*)
38.HEROIN "Paper Bag" EP (Gravity*)
39.V/A "Autonomy" EP (Subjugation)
40.HONEYWELL LP (Mollycoddle)(Kurt/Jason, PO Box 13673, Gainesville, FL 32604)
41.FUGAZI 1st 12" (Dischord*)

The above is in no particular order. It is also not meant to be some definitive list of the all time best emo records. I sat down and began to list off records that are somehow or another emo and are killer records. In some instances the records were quite influential. Others are just personal favorites that I am always campaigning for. It's a list of records, have fun rolling your eyes or heading for the used bins. Some of these records are quite unavailable. If that is the case I've only listed the name of the label, otherwise I've listed the address as well. I took the cautious approach so as to save label folks from letters for out of print records, so some of the records listed as out of print may in fact still be available. Ask your friends. An asterisk denotes that the label address is listed above. Letters about this list are encouraged, and a future column will include records that folks think should have been included as well as records which should have been left off. But don't write me asking me to tape these records for you. I don't have the time. I'm in a relationship, I work and commute, have other *MRR* duties, and simply must watch the following television shows each week (this list is in order of importance):

1.Seventh Heaven
2.Sabrina the Teenage Witch
3.Party of Five
4.Two of a Kind (I really hope that this doesn't get canceled)
5.Boy Meets World

****

DAWNBREED has traveled quite a distance from the first time I heard them on a split with MINE. Their new EP "Luxus" has a fuzzed out and spastic emo jazz sound. A bit more together then their last LP and slightly more direct then the DAWNBREED side project band MONO-

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CHROME. It's arty, but punk arty, like if HARRIET THE SPY was German and on a German version of the Slampt! label. Awesome rhythms going on. (Stickfigure, PO Box 55462, Atlanta, GA 30308)

And for the pop side of emo, there's the EVERSOR "Safe" EP. Not nearly as rockin', and at times the sound gets a bit too big for its britches, using pretty soft and light sounds in an effort to take up a lot of sonic space. Think of the Japanese bands that have the JAWBREAKER and J CHURCH influence, only here not quite as fun, but more self consciously serious. (Dogprint, PO Box 2120, Teaneck, NJ 07666)

Two bands with a lot of groove, PROXIMITY and EAST LIBERTY, fit together well on their shared EP. EAST LIBERTY is a bit like HOT WATER MUSIC in their approach. They get their point across a lot quicker, with a fresher tempo, and don't do the emo wank as much, but I can't say I enjoy them too much more for it. PROXIMITY, however, do stroke the emo groove much too long, which probably gives them plenty of time to stare at the ceiling or at their feet. (2408 N. Dickerson St., Arlington, VA 22207)

The EDALINE 10" is at times soft like the Charmin I buy for my butt and also rough, like the toilet paper I stole from my school. The best songs on here could have been on the "We've Lost Beauty" comp with their pre-indie rock slump of emo a la ORDINATION OF AARON or CHINO HORDE (not on that comp but I hope you get the picture, pal). Just as the music gets somewhat accessible it switches into noisiness and then back, but not ever quite to the same place making a disjointed chorus verse action. ($6ppd:Flying Harold, PO Box 750272, Petaluma, CA 94975)

SHARKS KEEP MOVING didn't totally command my attention when I first heard them, but KENTUCKY PISTOL who shared that EP with them was just much more too my liking. So, here's my impression after hearing their CD "Desert Strings And Drifters": Overall, this is much too soft and musically oriented. I'm sure people into the execution of music will get a lot out of this because, as far as I can tell, it's technically quite precise. But all that concentration leaves me bored, wondering what I'm supposed to be getting out of it. Fans of product on Crank! will want to take note. I'll just hold out for the WAXWING LP that is next on this label, as those Northwesterners put the whole package together (musical tweaks, energy, and the Mentos) much more on my level. (Second Nature, 11543, Kansas City, MO 64138)

OK, the 1st GRIVER LP is in again, now in CD form (but still available on LP). It appears that POINT THE BLAME has put it out again. Or was the LP on this label? Aaaaahhh, I can't remember, but what is important is that this is awesome. dark as hell, rockin' stuff much like the ICONOCLAST stuff from their split with ABYSS. Plus, it has their song "To You" from their split with HELLBENDER which could easily be one of *those* songs. Hubba hubba. ($7, Point The Blame, 10738 Millen, Montreal, PQ Canada H2C 2E6)

If'n you like super big electronic beats and creepy tweaking with dressed down, but still stylish, folks at the helm step up to the SUBPOENA THE PAST CD. Could this be the brooding older brother of ATOM AND HIS PACKAGE? (GSL, PO Box 11794, Berkeley, CA 94712)

Somewhere in the collective record reserves of the MONITORS one would likely find DEVO, JESUS LIZARD, and the TALKING HEADS taking up some room. But maybe not. There's just an amalgamation of those sounds on the "Show Me On The Doll" CD. (Wolf Sandwich, PO Box 401153, Frisco, CA 94140)

Seeing as the I WISH I CD is on Dim Mak, one of the wimpiest labels around, I was sure my ears were going to punished with some limp college rock. Imagine me stroking my beard in puzzlement as I heard some pretty damn loud guitars cruising through, picking off some cool notes. But alas, plenty of midwest indie rock nasaly pining over pretty guitar picking. (Dim Mak, PO Box 14041, Santa Barbara, CA 93107)

A SOMETIMES PROMISE take the cool guitar work I WISH I was using, drop the college crap, and come up with a real fun sounding CD. Good melody work, but with crunch, making me think FUEL goofing off at a really fun party. Work with me a little on that comparison. (Association of Welterweights, PO Box 1431 Ojai, California 93024)

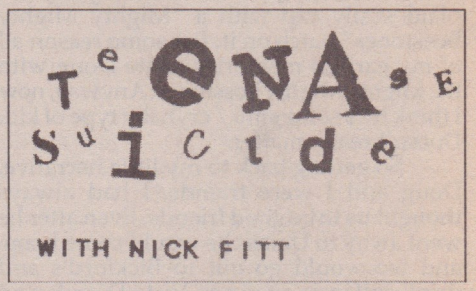
Housed in snug and snazzy little package is the 2nd KURT CD "Schesaplana" (also available on LP). These three Germans made sure to add some hooks and better crafted dynamics which caused a great improvement in their already tight sound. At times the thick drums and bass herking and jerking and pushing everything forward had me doing the emo shoulder shake in my chair thinking of the last SOULSIDE LP being covered by a tighter MAXIMILLIAN COLBY. (X-Mist, Denis Erath Hoberten 9, 78664 Mariazell, GERMANY)

Also from Germany is ACLYS, with a CD full of that neck wringing and paint peeling emo-violence. Their ease in transition from softer interludes to full out guitar and bass demolition should be carefully studied by those looking to rework this emo cliche. With ACLYS I don't find myself rolling my eyes one bit when they let loose. (Per Koro, Nordstr. 307/309, 28217 Bremen, GERMANY)

Now, I know I've heard a MILEMARKER EP (ehhhh, so-so) and I'm fairly certain that there's an LP between that EP and the CD I'm reviewing now (also available on LP). MILEMARKER may want to give the promo person at their label a stern talking to, because calling MILEMARKER "math-rock" does them a great disservice. This ain't no weiner Chicago area *Alternative Press* darling band. They're GOOD. Awesome personal/political lyrics backed by the darker rhythms of a JAWBREAKER, PAWN, and LOCUST breeding experiment. Like the dude said in The Warriors, "Can you dig it?" Oh, yes I can. ($7, Point The Blame, see above)

It took some time, but I think IRE is finally worth your money. Their split 12" and EP had the foundation of the slow, deliberate, black hole sound found on their new "I Discern An Overtone Of Tragedy In Your Voice" CD/LP, but the early efforts weren't able to keep the sludge-core interesting interesting throughout. Four songs at just over 28 minutes, something I would usually run from but here gets the slow motion nod. ($6ppd: Mountain, PO Box 220320, Greenpoint Post Office, Brooklyn, NY 11222-9997)

I think that'll keep you busy enough for this month. I'm still at 1950 McAllister #1, Frisco, CA 94115.



Friends. They come and go in your life. Its hard leaving old ones behind and sometimes even harder making new ones. What's really sad is when your friends turn on you for completely impersonal reasons.

I recently arrived at the University of Massachusetts at Amherst. Its in the middle of nowhere. Its cold. Its windy. Its unfriendly. Its a den of hippies and liberals. Needless to say me and Amherst don't get along too well. What I can say is that I value time alone in my bedroom with pornography and my classes. I think that I'm perhaps the only college student who actually looks forward to classes because (until very recently) its the only time I get to interact with other people.

Recently I've made some friends. People will ask me for help on a project. People will live near me and we walk back from class together, smoking butts and amusing each other. We trade phone numbers and stuff but no one really wants to hang out with me all that much. Usually on the weekends I hang out with the potheads in my dorm (many of whom oddly enough share my affinity for the Soviet Union) and down two fifths of Jack to forget about how much my life sucks. I wanna leave here.

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What doesn't help matters is that people from my high school go here. Some of them I see around. They don't know who I am. They do know who I am and they give me a friendly wave. Or, in the case of one particular asshole they go around telling people that I have a giant collection of child pornography in an effort to break down my political credibility.

Its funny to me. I can relate to Larry Livermore in a lot of ways. I know little of the actual situation between he and Ben, but from what I'm told by Larry (and mind you I do take this with a grain of salt)- Ben resents Larry because he could have never made it without him and thus feels the need to attack him to prove that he can make it on his own. Like I said, I have no idea if this is at all valid or not. I don't even really give a flying fuck if it is or not. But at least I can relate to the myth (which I think is true more often in life than I or anyone else would like to admit).

Basically, Doug Murray (yeah, your name's in print, now go jerk off to it), is a guy that I know from way back in high school. We were friends almost from the start. I remember seeing him almost every day in a plaid scally cap with a "Mighty Mighty Bosstones" patch on it. For some reason all of my earliest memories relate Doug with the Mighty Mighty Bosstones. Anyway, now I think he's some emo / crybaby type of kid. Doesn't really matter.

So getting back to my little narrative, Doug and I were friends. I had always thought us to be good friends. Even after he went away to Umass he would come home and we would go out to Bickford's and drink coffee or go out to Vista Donuts and drink black water that was supposed to be coffee while watching old ladies spend their Social Security checks on Lottery tickets. I became quite tight with his younger brother Keith and still consider Keith to be one of my best friends.

Somewhere around my sophomore year of high school I started hanging out with the International Socialist Organization (ISO). At this point in my life I tend to view my time in the ISO as I view certain girls I've dated- with a very emphatic "What the fuck was I thinking?" On campuses I kind of view the ISO as 4H- its the "hip" thing to do and a lot of kids leave and forget about it. Specific political disagreements with the ISO aside, I think that its important to note that their shield their membership from outside criticisms and have a reputation among the left for being swaggering thugs. Its almost as if they occupy the niche that the International Committee for the Fourth International once had- gangsters within the left. I know that there are at least a couple ISOers probably reading my column right now and I urge them to investigate the history of their organization and ask their leadership why, if they're so peaceful and pro-"movement", the British USec section, Socialist Outlook, is initiating a broad, left-wide investigation into embezzlement, corruption and violence against other ostensible revolutionary organizations on the part of the British Socialist Workers' Party- parent organization of the ISO.

I got into the ISO. One of the few things that I've ever done that I regret is recruiting my good friend Ben into the ISO. One of the the things that happened because of this is that Doug was eventually recruited to the ISO.

At first I never really worried about Doug. First of all, he never seemed very serious about it. Secondly, Ben had all but cut off contact with me after I left the ISO and joined the Young Socialists (another group that I thankfully parted company with). Doug still talked to me quite regularly and even debated the central political differences between my brand of orthodox-Marxism and his ecclectic fusion of New Deal liberalism, New Left politics and elements of Marxism. We would have raging, hours long debates that I always thought made progress on him. Still he stayed in the ISO. Even after I left the YS and began flirting with the Spartacist League (Satan to the ISO's Yahweh) he talked to me.

I think my mistake was coming to college with Doug. First of all, he now perceived me as some kind of a political threat. One of the things that I left out earlier in Larry's description of his "issues" with Ben is that Larry feels that Ben is attacking a part of him that doesn't exist anymore. I feel much the same way about Doug. Sure, I help out the Spartacist League here and there. But I think that after a few years of organization jumping my days as a serious, active leftist are over. To be perfectly frank, I'm kind of burnt out. At any rate, right now I'm not a member of the Spartacist League and while I can help them out, I can't recruit people to their organization. And even if I could I certainly have not made much of an effort to do so. It seems to me, completely analogous to Larry's (side of the) story with Ben- Ben attacks punk rock Larry, who doesn't exist anymore. In this case, Doug attacks rabidly political Nick, who doesn't exist anymore.

Before leaving for Umass I held court with Doug and asked him if we were going to be friends when I go to Umass and if we would hang out. I got an emphatic yes. After I arrived at Umass he stopped hanging out with me. What's more several weeks later I had found out that he told a number of people that I was some sort of pedophile. Its really nothing more than a base slander against me and a cynical ploy to use my position against age of consent laws against me.

I'm actually coming to a point here.

I've considered a myriad of possibilities of revenge. A list too great to be published here was fermented in my mind. However, I think I'm getting way too old and way too mature to engage in the kind of petty bullshit that Doug Murray likes to sling. It goes beyond just Doug. I am beginning to apply a new principle in my life.

As you know if you read my column regularly I don't take any shit from people. But what I perhaps have not made terribly clear is that I also do not dish out a whole lot of shit. If a person that I care about starts giving me shit I merely break my relations with them and let them know why I'm doing it. Usually that's enough to tweak them out. That's it. Sometime ago I decided to stop seeking revenge. And while, yes, every time I see Doug I start in on this fantasy where I pour hot coffee over his head, kick him in the nuts and stomp him to death, I don't plan on doing that any time soon. I have a better method of revenge.

Irony- the great equalizer.

I have no need to "get back" at Doug. Simply put, anyone who scratches beneath his oh-so-"hip", "intellectual" and "rebellious" exterior will find out that he is a fucking joke. I've certainly seen glimmers of it during the tenure of our friendship (especially after his conversion from punk rock Doug who was all about fun into emo Doug who is all about posturing, name dropping and bullshitting) and after this recent episode with him slandering my name it all comes to light. He can have his fiefdom in Amherst. Amherst itself is a fucking joke. Me, I'm not content to be a big fish in a small pond. I'm gonna make my name in New York or LA or some other comparable place to that.

Neener, neener, neener.

ENDNOTES: 1. As always you can write me a letter at 404A South Main Street, Attleboro, MA 02703. 2. As always you can email me at xnickfittx@aol.com 3. As always, people who take email addresses too seriously are fucking tools. Do you have any idea how many letters, etc. I've gotten criticizing my various fucking EMAIL ADDRESS? Get a life, people. 4. Adam Paterson... could I love that boy anymore? 5. Methinks there's nothing more lame than someone with a giant ego, who's in a band that sucks, that thinks they're a notorious rock star, who gets their friend to bitch at me for something that somebody else wrote. Get a fucking life.

"You want some cheese?" I ask P.J., as I stand in Wendy's mom's kitchen in Phoenix, Arizona.

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P.J. looks up at me with his little Yorkshire Terrier eyes, then licks his lips.

"I'm not sure what kind it is," I explain to my dog, "but it tastes pretty good."

"I think it's Gouda," explains Wendy, from the other room, "either that, or Havarti."

"I don't give a fuck what it is," I whisper to P.J., "just as long as it tastes good. The same goes for wine. Who cares if it's a fancy Merlot, or Mad-Dog 20/20. Just as long as it fucks you up."

P.J. just looks at me like I'm nuts. And licks his lips again.

I cut a small piece off of this huge hunk of greenish-yellow cheese, and hand it to P.J. It is swallowed before he even bites it.

"Want some more?" I ask him, as his nubby tail wags back and forth.

More lip licks.

I give him some more of the Gouda. Or Havarti. Or whatever the fuck it is. He sucks it down quick.

"Don't give him too much cheese, George," Wendy says from the other room, "we want him to eat his dry food too!"

P.J. looks at me and whines. He wants more.

"No more," I tell him, "you have to eat your regular food as well. The stuff that tastes like bitter Graham Crackers wrapped in sandpaper."

P.J. whines, which I translate as, "Why the fuck have you tasted my food".

"Because I was drunk one night," I explain to my dog, "and there was nothing else to eat. Well, maybe it was more than once. Whatever. I purchased it. So it's mine, too!"

"Who is George talking too?" asks Wendy's mom, Maria, as she walks down the spiral staircase in the middle of her house.

"Just the dog. He always talks to him," explains Wendy.

"Well tell him to ask the dog where my bra is," Maria says.

I spy Maria's 34 D-Cup bra in a pile with P.J.s toys. Wendy's mom has big hooters.

*

"Are we almost there?" I ask from the backseat of Maria's new shiny black Volkswagen bug.

"Almost," says Wendy with P.J. in her lap as we go over a bump and my head bangs hard against the ceiling.

I really don't like Maria's bug. There is no room to lay down and sleep, which is what I like to do in the back of cars.

"Is his mouth always that wet?" asks Maria as she looks at P.J.

"What do you mean 'wet'?" I ask as we hit another bump, and my head bangs real hard into the ceiling. The car is fine for Maria. Because she's like 5'3". It would also be good for circus clowns.

"It is all wet," says Wendy, surprised, as she touches P.J.'s mouth.

"It's probably nothing," I say.

Two hours later, P.J.'s mouth is not only wet, it's a damn waterfall. Drool is pouring out of him so fast we have to use towels to keep him dry.

"I think he needs to go to the vet," I say.

"Why?" Asks Wendy.

"Cause at this rate," I explain, "there will be nothing left of our six and a half pound dog in a matter of hours.

"Do you think he's really sick?" Wendy asks.

I just nod my head. Drooling is not a good thing. I didn't want to alarm Wendy. Or her mom. But it's the first sign of rabies. That thing Cujo had. I could just imagine all of us locked inside Maria's little black VW bug, with P.J. outside, drooling on the windows, and growling.

"Stay here," I'd say to Maria and Wendy, "I'll make a run for the house."

"Be careful," Wendy would say, as P.J., our Yorkshire Terrier, would look at us with crazed eyes, and his menacing one quarter inch fangs dripping with foam.

"Okay," I'd say, "Once I get past the six and a half pound monster, I call the police, and they'll rescue you. I just need the house keys, Maria."

"Um," Maria would stammer, "I'm not sure where they are."

Wendy's mom always loses stuff.

They found her cell phone at the bank a few days earlier.

"Well?" asks Wendy, snapping me out of my thoughts.

"Yeah," I say, "he's really sick, let's get him to the vet."

*

"I'm not sure what's wrong with him," says Dr. Beckett at The Arcadia Animal Clinic, which is two blocks from Wendy's Mom's.

"Well, I hear that little dogs can die from dehydration," I tell the kindly vet. He has a nice boyish face, and a way with animals. When he first picked up P.J., he held him like a baby.

"They can," he explains, "and your dog is salivating a lot. Give him lots of water, and let's see if this doesn't go away by tomorrow."

"But what could it be?" I ask the vet.

"I dunno," he says, perplexed. "It could be an irritant, a bite, or something worse. These little fellows like to stick their noses into everything. Terriers. That's what they do. Let's just hope it's nothing really serious."

My heart fell down my t-shirt, through my ladies stretch jeans, and into my Nike-Airs. I wanted to puke.

"Serious? I don't want him to die," I tell the vet and Wendy.

"Bring him back tomorrow if it doesn't clear up," says the vet.

*

The next morning it didn't clear up. In fact, P.J.'s mouth had gone from a measly waterfall to Niagara Falls. Wendy and I had spent the whole night using up Maria's towels. This was serious.

"He's really sick, Mom," Wendy said to her mom as we prepared to take P.J. back to the vet.

"What does the vet think it is?" asked Maria.

"He doesn't know," answered Wendy.

"Well," explained Maria, "when you were little, Wendy, do remember what happened to Coco?"

Coco was Wendy's childhood teacup poodle.

"What?" asked Wendy.

"Well," she said, "he was sniffing around the kitchen and a scorpion stung him."

"A what?" I screamed.

"A scorpion," said Maria, "a big one. Thank God. The smaller they are, the deadlier they are. Anyway, Coco drooled and got really sick. He had to go to the vet and everything."

"What happened to the scorpion?" asked Wendy.

"Who the fuck cares what happened to the damn desert rat," I screamed, really in a panic, "what happened to the Coco?"

"Wendy's dad beat the scorpion to death with a newspaper," explained Maria, "and Coco was fine. After he finished swelling up and vomiting for days."

I felt like dying. I secretly prayed to God to take me, instead of my son. Give me rabies. Let me be stung by a scorpion. Let my son live.

"He's going to the vet, now," I said, as I put on my coat and headed for Maria's front door, which was locked from the inside with a house key. That currently wasn't there.

"Where's the key?" I asked, with P.J. and his drool in my arms.

"Ummm," stammered Maria.

*

"Why don't you let him stay here for the day?" says Dr. Beckett as we stand in a small examining room. P.J. is drooling, as am I.

"I'm afraid to leave him alone," I say.

"He'll be fine," says the doctor, smiling, "I'll keep a close eye on him and see what develops."

"What do you mean?" I yell.

"Calm down," says Wendy.

"Well," explains Dr. Beckett, "I just want to test his coordination, eating habits, and level of alertness. These are all good indicators of what's wrong with your dog."

I tell him okay, and as Wendy and I leave the room, and the veterinary hospital, we hear P.J. start to cry for us.

"He'll be fine," I say to Wendy, with a real quiver in my voice.

"Yes," she says, with a tear in her eye,

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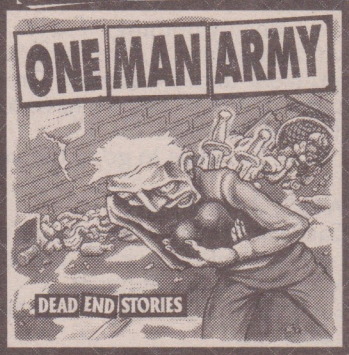

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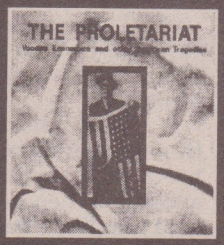

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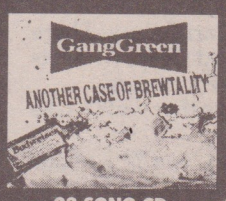

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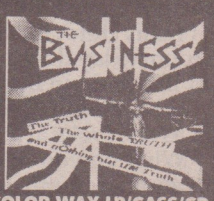

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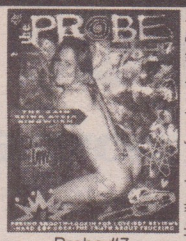

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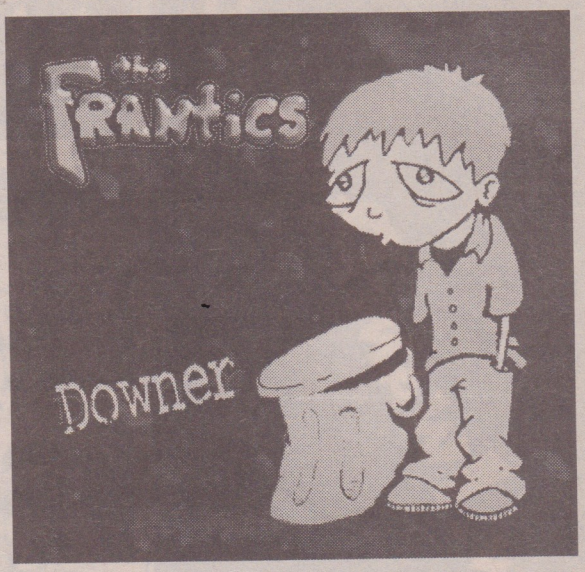

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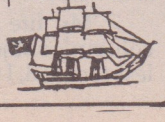

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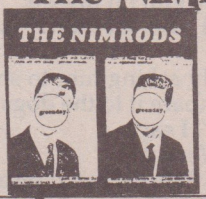

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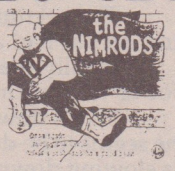

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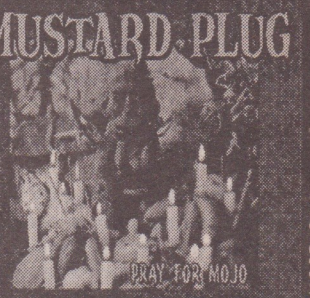

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Columns

"he will."

Later that day we call the vet, and find out he hasn't had time to look at P.J. yet.

The same goes for two hours later.

Around five in the afternoon, we decide we've finally had enough, and head over to The Arcadia Animal Clinic.

As we sit in the lobby, waiting for P.J.'s doctor, a woman comes in all upset.

"What's wrong?" asks one of the vet nurses from behind the desk.

The woman whispers something to the nurse.

"Ooooh," says the nurse, I'll get Dr. Beckett right away."

Dr. Beckett comes out, tells us he'll be with us shortly, and talks to the distressed woman.

"What seems to be the problem?" asks the kindly vet.

The woman whispers something.

"I'm sorry, you'll have to speak up just a bit," says Dr. Beckett.

"My dog. It's my dog. He's in the car. I'm embarrassed to bring him in here. It's this long!" she says, as she holds her hands apart, like she's showing the size of a fish.

"What's this long?" asks the vet, holding his hands out as well.

"His, you know," says the woman, turning red.

"His penis?" says the vet."

The woman nods.

"Well, maybe he's excited," says Dr. Beckett, "it happens to lots of dogs."

"But I've never seen it this big before," explains the woman, "It's huge."

The vet pulls out a Christmas Card he recently received with a picture of a dog with a large erection.

"You see," says Dr. Beckett, "they can get pretty large. Bigger than you'd expect."

The woman, sighs, and nods her head.

"Bring him inside," says the vet.

"I'm embarrassed," says the woman, "it drags on the ground."

"Do you want me to come out to the car and have a look?" asks kindly Dr. Beckett.

"Yes," says the woman.

They both disappear for quite a long time.

Meanwhile, Wendy and I are sitting in the waiting room, reading. Wendy is checking out People magazine, and who is the world's best dressed. Me? I'm reading a pamphlet about rabies I found on the counter. It says that the first sign is excessive salivation. And it lasts for days. I'm now convinced P.J. is gonna be Cujo in no time. I want to die.

"Where do you think they are?" asks Wendy, as we continue to wait.

"Who?" I ask, thinking about how I'm gonna have to get a shotgun, put it to my poor dogs head, wish him a happy journey, and then pull the trigger. He'd stop drooling and growling just long enough to wag his nubby tail once more before he's blown away into oblivion. I'd then have to turn the gun on myself.

"The vet and the woman?" says Wendy.

"She's probably asking him to show her his penis, to compare it to the dogs. To see which is bigger," I say.

"Sssh," says Wendy.

"What?" I say, "He's a vet, if he asks her to take off her pants it's okay. He's used to examining lots of pussies."

The vet nurse glares at me. Her hearing isn't as bad as I'd thought.

Finally the vet returns, and motions for us to come into an examining room.

"P.J.'s downstairs, he explains, "and he seems to be doing better. The salivating is slowing down a bit."

"What's wrong with him?" I ask, "Does he have rabies? Is he gonna die?"

The vet smiles.

"No," he says, "I don't think so. There hasn't been an active case of rabies around here in about thirty years."

"But the pamphlet on the counter..."

"Ignore that," he says, "I'm not quite sure what's wrong with your terrier, but I'm sure it isn't that."

"What could it be?" asks Wendy, the rational one.

"Well," explains the vet, "my best bet is that he got some kind of irritant in his mouth. That would cause the salivating. But without putting him under, it's hard to get a good look inside."

"And it's dangerous to put dogs under," I say.

"Yes," explains Dr. Beckett, "it is. We don't want to put the little guy through that if we don't have too."

I remember the last time P.J. went under. He woke up to find his balls gone. If he went under again, I'm sure he'd think he'd wake up to find his penis gone. P.J. Wayne Bobbit.

"Anyway, what kind of things are around your mother's house that the dog could get into?" asks the vet.

"There are black widow spiders," I say, having seen some on the porch, "and I hear there are scorpions around."

The vet laughs.

"I doubt it's a scorpion. Or a black widow. There would be other signs. Vomiting. Swelling. All of which would have happened by now," explains the vet.

"Then what could it be?" I ask.

"Well, besides something very small irritating his mouth that we can't see, it could be his liver. This breed of dogs is prone to a rare disorder. The first sign is excessive salivation. But don't worry. If it's that, there is an operation, and I know a great surgeon who could go in and fix up P.J.'s liver."

A liver disorder? My dog doesn't even drink.

"Well when will we know what it is?" asks Wendy.

"Take him home tonight," says Dr. Beckett. "He seems to be drooling less, and by tomorrow, he really should dry up. If he doesn't, here's my pager number. And my home number. Call me."

We thanked the vet, got P.J., and went back to Maria's. We weren't even charged.

*

The next morning, we awoke to a dry mouthed dog. We spent the rest of our Phoenix trip trying to figure out what had happened to P.J. The best we could come up with was that he had been rug licking. Something he does at home as well. He uses his little tongue to search for crumbs.

Maria had just purchased a sisal rug from "Crate & Barrel". A sisal rug is like a carpet made out of wood. No shit. It's itchy and you can get splinters. Wendy got one in her hand, and she bets that P.J. got one in his tongue by licking the damn thing.

But what do I think? Well, it was a Black Widow. Or a scorpion. Definitely.

I also think that from now on, P.J. is no longer allowed to leave town. There may be thieves, muggers, psychos, rapists, and killers roaming around here in New York City. But compared to wooden rugs, and nature, they ain't shit. New York is for pussies. My kinda town.

Take My Life, Please.

1. george@furious-george.com, and www.furious-george.com for the latest FG info, including the departure of our dear old bass player.

2. Not that I actually READ MRR or anything, but in the letters section a couple of months back someone on the staff said the term "pussy" is sexist. Ummm....okay. Look, if you have something against cats, it's not my fault.

3. I have got so many great records lately, I can't mention them all..or all the bands..but some of them are from the likes of Boris The Sprinkler, The Assmen, Road Rage, The Queers, Screeching Weasel, L.E.S. Stitches, The Candy Snatchers, The Lillingtons, Sea Monkeys, The Parasites, Heal!, and much, much more. Keep up the good work guys and girls!

4. Hot Curly Weenie #2 on Recess Records. The best label in the world. The best bands in the world. The best guys running the label in the whole world. I love them guys.

My life is fuckin' weird. Since this column's subject matter is becoming a little less focused, I thought I should start it off by

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telling you a little bit about myself and the things that I spend my time doing. I've a pretty active person and I'm excited about many of the things that I'm involved with, but now that I'm sitting here, pondering how to go about describing my life to you, that's the only thing that comes to mind. My life is fuckin' weird.

First of all, I want to destroy this myth of the MRR columnist. Before I started writing for this bugger, I had some bizarre picture in my head of what a MRR columnist was like. I often thought of them as these "untouchable" punk rock superstars. I know that sounds completely stupid, but (to a small degree) that's how I saw them. I mean, let's face it, whether we like it or not, punk rock has it's own celebrities. For instance, I could tell you a million things about George Tabb, Jello Biafra, Larry Livermore, Kent McClard, GG Allin, or Joey Vindictive, but I've never met any of these people; I've never even seen any of them before. So, in that sense, they're no different to me than Oprah Winfrey, Ted Turner, or Arnold Swartznegger. So, I always looked at MRR columnists as some sort of punk rock 'gods'. I envisioned them talking on the phone to each other about what the best new records are, what the worst new MRR policies are, etc. Truth is, being an MRR columnist—at least for me—has hardly changed my life in the slightest. I barely know anyone that helps put it out, I've only ever met two fellow columnists, and my communication with the mag basically amounts to a quick "Hi. How are you? I'm busy...gotta go," when I e-mail this thing out every month. I don't get very many letters (which is perhaps due to the fact that I take FOREVER to write people back or that I've been known to lose letters every now and then) and I don't have any say whatsoever over the decisions that are made for MRR (which isn't entirely true; I suppose I could send in a rant like everyone else does if there's something I want to see changed, but my opinion isn't going to pull any more weight than anyone else's would.). So, overall, writing for MRR (to me) amounts to nothing more than sitting around the computer for a few hours every month (more often than not on the 5th of the month...our new due date). Just to clarify, I have no problems with MRR and I'm not saying anything bad about it. Yeah, they've made stupid decisions in the past and will surely make more in the future, but who can't you say that about in the long run. It's still a guaranteed good read every month. I just wanted to point out that being a MRR columnist is in no way a status symbol. (As if you needed to be told.)

So, if writing in this mag doesn't take up too much of my life, then that means that you really don't know much about me. OK, so you know that I hate corporations and you've probably picked up on a few things that I've written about in my endnotes, but that's about it. So what exactly is it that I spend my time doing?

I guess I might as well give you the shocker first: I'm a politician. Yeah, you read that right—I'm a politician. More specifically, I am Chippewa Falls' 2nd Ward Alderman (which is just a fancy way of saying that I'm on the City Council). It's been about a year since I was elected to this position. Basically, the deal is this: I was reading our local paper one night and it said that our current Alderman wasn't seeking re-election and that no one else had decided to run. I started to give it a bit of thought and before I knew it, it was the day before the deadline to get on the ballot and, sure enough, there was still no one running. So, I went down to City Hall, grabbed the necessary paperwork, walked around my neighborhood collecting signatures, turned the paperwork in and that was it. The election came soon enough (actually, it was just two days after Tim died) and I won (surprise, surprise) with a total of 77 votes. I know that doesn't seem like many, but Chippewa Falls is a small town. Personally, I'm surprised that there were that many votes cast, considering that I was the only person running and all. (Interestingly enough, I didn't even vote for myself, but that's a story for another time.) One month later, I was sworn in and I've been at City Hall every 1st and 3rd Tuesday since (well, except for the one that I skipped to go see Vanilla Ice).

I'm not about to get into a big discussion regarding every little detail of this position and how I feel about everything that I'm doing (though you can rest assured that I'll write more about it in future columns), but I will explain a little about what being a City Council member entails. More than anything, it means lots of meetings. Besides two Council meetings a month, I am also on two sub-committees (Recycling and Street Use) and I am the standing City Council member of the Library Board of Trustees. There are also a ton of meetings that I end up attending solely on an informational basis, and yet more meetings that I've just kind of fallen into (for instance, right now I am on a temporary County Library Board sub-committee as a representative of the City.) The City Council itself does a helluva lot more than you might imagine. We pass ordinances and resolutions on everything from curfews for "juveniles" to downtown parking issues. We set the tax levy for property owners and prioritize street improvements. We deal with zoning issues and spend a lot of time with annexations. We maintain the City's parks, roads, trails, buildings and sanitary sewer systems. We also do the annual budgeting, which is one of the most difficult (and exciting) duties I have discovered yet. That's about all I'm going to say about it for now because, like I said, this column is about everything I'm doing in my life, not just one thing.

Another one of these "things" that I've been involved with is an infoshop/lounge called Insight that us locals have recently opened up in Eau Claire, Wisconsin. Calling it an "infoshop/lounge" is a purposely vague description because we've got such a wide variety (and potential) of things going on with it. First off, we have a pretty large zine collection. Not just 'punk' zines mind you, but also a lot of political mags like Z, The Progressive, Adbusters, etc. We also have a TV and VCR with a small (but growing) collection of movies that people can sit down and watch if they so desire. We also have bulletin boards with information on a ton of different political issues and local happenings. We also have enough space to put on shows and have a meeting space for local political activist groups. Things have been going incredibly smoothly and we can already see the positive impact that it's having on the local scene. Sure, we've got our problems—like getting people to volunteer on a regular basis, a vast drop in the number of people attending our weekly meetings, and a few lame incidents—but we're working on getting everything straightened out. This coming weekend we're having a workshop on Consumerism (which you've gotta know is right up my alley) and we're hoping to get a ton of people to come down and learn more about what they buy, why they buy it, who it supports, who it hurts, and what we can do about it. We also have all kinds of crazy ideas that may or may not reach fruition; like having speakers, potlucks, discussion groups, and whatever else comes to mind. However, since our rent is paid solely on a donation basis, and since we need money to keep the zine collection going strong, we could always use some help. If you wish, you can send us donations at Insight P.O. Box 1151, Eau Claire, WI 54702-1151. By donations, I don't just mean cash (although that'd be great). If you put out a zine or have some cool artwork that we can put up on our bare walls, send it to us. Hell, if you just want to send us a letter of support, that'd be great. We've got a phone now too, so you can call us at (715) 830-8685 if you have any questions or suggestions. Now that I've got all of the details out of the way, let me just say that I'm undeniably excited about the potential for this space. I have been putting in a lot of hours down there, but it's been worth every minute.

Of course, I'm also in a band (and I say 'of course' because it almost seems like being in a band is a prerequisite to being a MRR columnist) called YES MASTER with my friends Mike and Jake. I know that a lot of people rip on columnists who use their monthly space to hype their band, but I feel comfortable talking about it **a)** because we've only been together for a short while, so we don't have any 7 inches to try and sell to you (yet!) and **b)** the whole point of this column is to let you know about the things that I do, of which YES MASTER is one. So there. Anyhow, we just played our first show this past weekend and it went pretty well

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(though I can tell right now that watching us play is not going to be too interesting for anyone if I keep up my current string-breaking pace). This is the first band I've been in (at least the first one where all members have given a full effort) and I'm enjoying it a lot.

And with all this shit I've got going on, I still have to pay the bills. I was working full-time at a computer chip factory, which I quit about a month ago (you might remember that from my last column) and I still haven't found a decent job, so I've been roofing for my brother (who runs his own business) in the meantime. Roofing is definitely a bizarre (and sometimes dangerous) line of work but I must admit, I kind of like it. This is the first time in my life that I've ever had a job where I get to work outside and I can't believe how much of a difference that makes. I work with what might be the craziest handful of guys in the world and they listen to bad metal music all day long (I'm talking Skid Row, Poison, Pantera, etc.). Anyhow, I'm hoping to find a new job soon, because I don't want to be out on a roof when summer finally hits. It gets real damn hot up there.

That's basically my (current) life in a nutshell. Now it's time for a disclaimer. I realize that this column has a definite egotistical tone to it. I've always done my best not to brag about my accomplishments (?) and I want to make sure I don't come off sounding like a pompous asshole. Over the years, my favorite MRR columnists have been the ones that not only had something intelligent to say, but also shared stories about their lives. It helps me get a greater understanding of where they're coming from when I at least have a clue of what they're doing in their lives. So, that was the point of all this. I'm not going to spend every month telling you what my favorite foods are or anything—I'm just thinking that it's nice to know a little bit about the author.

Despite everything I said about being a slacker when it comes to people who write me, I do enjoy getting letters and I try my hardest to write everyone back. So, if you feel like it, my address is P.O. Box 504, Chippewa Falls, WI 54729.

Continuing my interview of a lifetime, with the ever-amazing Vanilla Ice, with occasional questions posed by Planet Pimp Label Chief (whom I am still not after all these years) Sven-Erik Geddes.

I will now "back up and give him room."

ICE: So if no one's seen Heaven, what is it that when they die and they came back alive, they see a light, it wasn't Heaven. I don't know what it was. At least, if that's by the Bible. No one's burned yet, in Hell, even. All the people that have died, all the humans on the planet that've died over the years and shit have been sittin'. Ashes to ashes, dust to dust. And it says that we also go back into the soil. Where does our soil go? Fuck, I don't know.

SVEN: What do you think it means when somebody has a near death experience?

ICE: I have no clue, that's what I'm trying to explain to you. I don't know what happens, that's the ultimate thing that I don't have a fucking thought about. I can't even think, I...I don't have a clue what happens when we die, man. I really don't know. I don't know where we go, I don't know what happens. But I do know there's a soul. I know we have a soul. And I can prove it really easily. See that right there? I just moved my arm. That takes energy, right? Where do you get the energy to do that? That's your soul. How do you have energy in your body? How can you move your lips and talk and do this? It's your soul. Energy. Like we build a car? The car has a battery. The car has a computer, which is like your brain. I know we were invented. I know that us, as humans, were invented, because it's too perfect, it's too...the fuel pump is like your heart. Fuel - you have to eat. Stick fuel in for the car, it has to eat to run. The electrical system is your spinal cord, heh. We were designed, man. But one thing a car has is a battery and we don't, we can't charge. We charge ourselves by sleeping, but you're not plugged into any outlet. Where're you getting your energy from? You have energy, it's called chi, the Chinese know about it. Chi, the ancient art of chi. That's how you line the plates up and you know there's an energy about you. That's your soul, man. Your soul, that's it, that's what it is. And when your body deteriorates, 'cause it's 90% water, 10% bones, and teeth, and fingernails. We're 90% water. You're going to deteriorate; your body deteriorates when you're dead. But where does your soul go?

[Someone who already interviewed him comes in for a photo - Oh, excuse me]

ME: Oh, no problem.

ICE: Alright, I've babbled about it.

ML: No, no. it's not babbling...you've thought this stuff out.

ICE: I've thought about it, that's right.

ME: You've got the yin and the yang tattoo, right?

ICE: I've got a lot of tattoos.

ME: There was a story that you told Jake of Rocktober magazine in his interview, about a Satanic stalker, who left a Satanic Bible in your room...

JB: (tour manager John Bush): Ohhhhh Gawwwwwwd...

ME: Since this is the home of the Church of Satan, I was wondering if it was the official Anton LaVey Satanic Bible...

ICE: This is? San Francisco is?

ME: Yeah.

ICE: Is home of the Church of Satan?

ME: Anton LaVey, yeah. I was cleaning out his garage...

ICE: Anton LaVey? That's all San Francisco, huh? [to JB] You know who that is, right? Anton LaVey, you ever heard of that guy?

JB: Nope.

ICE: You know, Doug, huh?

DOUG: No.

ICE: You know, Hobart?

HOBART: I know I've heard the name...

ICE: Hoahoahoahoahooooooaaaa...

JB: I don't get into devils too much. [laughter all around]

ICE: No, but it ain't the fact if you get into 'em or not, this guy's famous, bigtime, right, am I right?

ME: Yeah.

ICE: He's the most famous Satanic preacher of all.

ME: And it was the official trademark Church of Satan Satanic Bible that this girl left?

ICE: Yeah.

ME: And her parents and her grandparents were all into it?

ICE: Yes.

ME: How did you find that out? Did she tell you?

ICE: She told J.B. the story. When they caught her in the hallway, after they found out she was possessed, J.B. is a, a deacon in his church, so he was [deep breath; the episode seems to have left intense memories] praying [pause] over [pause] her, trying to get rid of Satan out of her. She was crying, she was wanting it, she was asking him to do it. She would snap out of this other person, from [deep demonic voice], "He is my destiny, none of you will be in my way, I shall have him," and then she would snap out of it and go, "Oh, please help me, I can't stand this," and she'd start bawling, telling us the whole story, "My mother sent me here, I don't want to do this, I don't know what I want anymore, I don't know what to believe, who to...do this." And J.B.'s praying over her, praying over her...

JB: True.

ICE: ...and, uh...[suddenly calm again] I don't know what the outcome was, but we found out the whole story.

JB: We ended up having to put that girl out of the hotel, period. Because she kept going to his door, putting books underneath it, trying to get him to read this and that, and just...hoo, it was a trip. She followed him all across the U.S. over to China...

ICE: Japan.

JB: Japan, exactly.

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ME: Was she a roni? [JB laughs]
ICE: I don't know if she was a roni. Do you even know what a roni is?
ME: It's a virgin, right?
ICE: Yeah. How would I know if she was...
JB: [laughing] She was a flasher!
ICE: She was a flasher.
ME: Was she a hottie?
ICE:She flashed.
ME: Was she a hottie.
ICE: Yeah. She was hot. She was beautiful.
ME: I'd like to make sure I've got all the releases, because we're writing a critical discography for the Rocktober interview.
ICE: O.K.
ME: Hooked, To The Extreme, Extremely Live, the "Cool As Ice" soundtrack, Mind blowin, the greatest hits half and half package with you and (M.C.) Hammer, and Hard to Swallow.
ICE: Did you get the Turtles ["Teenage Mutant Ninja Turtles II: the Secret of the Ooze" soundtrack]?
ME: Oops! Sven, you would've caught that, right?
SVEN: Oh yeah.
ICE: [squeaky voice] Turtles!
ME: How was it, working with the Turtles?
ICE: Ha ha, man. It was actually pretty cool to see how they make all the stuff, the sets, millions of dollars for one little scene in the movie.
ME: What about your movie, "Cool As Ice"? How much input did you have on that?
ICE: [silence]
ME: Did you toss any ideas into the mix?
ICE: No. [everyone laughs]
ME: 'Cause it's got some pretty strange stuff in it.
ICE: At Washington, D.C., these girls showed up with the video, going, "This is our favorite movie in the world," and I couldn't figure out why. [general laughter] I thought they were fucking with me or something, but they really were serious. I couldn't figure it out. They said, "Yeah, we take acid and watch the movie." I said, "Oh, shit, that's why."
ME: Have you ever thought about doing a spoken word album, delving into the cosmological and metaphysical stuff, the aliens...
ICE: I like releasing all my thoughts in the music. That's my outlet. That's where I want to do my preaching, all my stuff.
ME: It seems recent articles follow a pattern of, "Oh hey, he was Vanilla Ice, ha ha, now he's back...whatever!" Then when you talk about this stuff, it floors them and they don't know how to react because they're not expecting this left field thought.
ICE: [pause] So what's your question? [gl]
ME: I'm just trying to get back to those topics...
ICE: O.K.
SVEN: I'm curious about what the original questions were that you had that led you to your answers...
ICE: This is religion?
ME: Yeah.
SVEN: You said you were searching for the answers, but we never heard what the questions were.
VI: Oh you want more depth? Damn, I didn't take you deep enough? [gl]
BAND MEMBER: How much deeper can get in bullshitting than that?
ICE: Well, I'm searching for stuff that I don't know, you know, that's it! I'm still finding out things. I have certain things that don't make sense to me and I'm trying to find out why. I'm just searching, so when I find 'em, I'll take you there, maybe through my music. It's just that, as we get older, we gather more information and we store it. We're a file cabinet.
ME: And cross reference it and...
ICE:It sounds like you've got a pretty good file cabinet on me! [gl]

VENTURA/CA.— From April 2-4 over 400 kids came to the 4th Annual Solidarity Festival put on by Food Not Bombs. This year's gathering included many informative workshops, info booths, around 20 bands, poetry, a play, and of course, good vegan food. The festival was partly organized by the Ventura, Los Angeles, and San Francisco chapters of Food Not Bombs. After having problems with the local Police Department, the local Ventura F.N.B. chapter decided to write to the local papers to challenge the lies that the press and the police had spread-mainly that Food Not Bombs was creating a health hazard by feeding the hungry. According to Jang Lee, 30, a long-time activist with Food Not Bombs, many people wrote in support of F.N.B. Luckily, everything went on as planned for the three days of the Festival (Fri., Sat., Sun.).

After doing a whole bunch of school shit, I was actually looking forward to the 6-hour ride from Berkeley to Ventura. Our band was scheduled to play the festival and I was pretty excited. We actually didn't arrive at the festival until Saturday and got to check the workshops. Among the workshops that took place at the festival included: women's medicine, animal rights, political prisoners, self-defense (one specifically for women done by Grrrl Army), Male and Female bonding, alternative technology (done by Seth who is building his own house), MOVE, Anti-Racist Action, and the legendary pie-throwing Biotic Baking Brigade (a few of whom are doing time for pieing San Francisco Mayor, Willie Brown). I attended a couple of really cool and informative workshops.

One of the workshops I attended was on self-defense, this workshop was especially important for people who attend many demo's and have gotten hurt by the cops. Put on by a crew of really good friends, I learned so much about the importance in thinking and acting in the safest possible way one can at demonstrations, especially when the cops get crazy on people.

This martial arts workshop was in no way a macho thing for kids to use on each other, it was about trying to be as humble as possible while playing it safe. I never thought that putting cardboard or newspaper inside ones' clothes would lessen a cops baton... The other workshop I attended was on male and female bonding. This was a fair workshop where kids talked from personal experiences. I appreciated people sharing their stories-even the real personal stuff that one doesn't usually share with strangers-but at times I wanted us to move beyond merely discussing how changing oneself would somehow lead to a better world. As a person of color in the state of California (home of the anti-affirmative action Prop. 209, the anti-bilingual education initiative 227, and the infamous Prop. 187), I felt compelled to note that many coalitions with people of color, like the one I'm in- Institute for MultiRacial Justice- are also changing themselves while at the same time, changing structural inequalities. Even if many punk kids became hip and conscious of what white privilege and male privilege means, this still would not do away with a system that is embedded with and produces white supremacy and patriarchy.

A little off track here... Overall, I think that the workshops were/are an important aspect of a festival in which many kids come only to see bands play. There were many bands from out of town. The bands that played included: Armistice, Missing 23, Pax Romana, Kleptocracy, Defiance, Automize, Carol Ann, Agitate, Subistencia, Bread and Circuits, and Former Members of Alfonsin. I must say that watching Subsistencia play was very inspirational. This was the first time I've seen a punk/hardcore band that signs in Spanish and that uses sacred-indigenous drums while speaking in native tongues. Formed in Los Angeles two years ago, Subsistencia's lyrics are as powerful as their music. In between songs, they spoke about the struggles of the EZLN in Chiapas and how that is related to their work in their communities.

Many of the info booths and book distributors also had much information on political events around the U.S. and globally. The picnic on Sunday really made it possible for kids to talk about their differ-

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ent political work and, to also, play games and have fun. About 12 punk kids from Mejicali, Mexico came to the festival. It was good to talk to them about their scene and talk about possible future shows with more bands from the U.S. playing in Mexico. Throughout the gathering, many kids-many coming from as far as Canada, Seattle and Arizona-exchanged information and numbers to continue to plan future events by the kids and for the kids. "I think that Food Not Bombs is definitely trying to address all these issues [of prisons, homelessness, police brutality etc.]," said Scott Gibson, 23, one of the organizers for the event and a workshop organizer on political prisoners, "Kids can begin to dialogue about all these issues and then begin to do something positive."

This is a nasty situation, no doubt about it. As of this writing: in response to claims that ethnic Albanians are being held in concentration camps within Serbia, Serbian television shows us a reporter in the soccer stadium (a suspected holding site) displaying the un-trampled grass. In fact, claims the Serb correspondent, it is NATO who is conducting an "ethnic cleansing" of Serbs. Serb TV shows us refugees, who claim they are fleeing Kosovo because of NATO bombing, not because of a systematic "cleansing." US government reps like David Sheffield, commissioner of "war crimes issues", claim that the refugees on Macedonia's border universally denied this motivation for fleeing, stressing consistently and emphatically that they were evacuating because the Serb army was forcing them out of their homes.

Sheffield claims the refugees described atrocities: families separated, women picked out of a line and taken away by soldiers, babies dying on trains that sat unmoving for hours on end, packed with sweating, terrified humans. Images like this are volatile, in this century of wartime devastation in Europe, and seem to promise a long and bloody Pan-European engagement. The situation is politically and historically complex. The role of the US in "world government," and the legitimacy and effectiveness of such an entity, lay under the surface, at the heart of this matter. And of the agenda of the various media, we have to ask, who is lying, and why? The usual probability is, almost everyone. To find the reasons, we must find independent observers.

MRR has a history as an international punk magazine, and I would like to urge readers out there to utilize it as such. Punks and their friends in the affected areas, please let us know what's going on, and we'll see what sort of information we can piece together, from our point(s) of view.

The Paper Face

"Hello. While I was collecting listings for "Book Your Own Fucking Life" I came to the idea to write a scene report from my hometown, Novi Sad. It's the second largest city in today's Yugoslavia (well Serbia that is). It's in the north of the country and has 300, 000 inhabitants. We've had a punk scene since the early days and I think that today's generation of bands deserves to be introduced to the MRR readers." (Stevan Gojkov, July 1997, MRR # 170, quoted throughout.)

The train with Sine on it pulled out of the border station into Croatia, out through the no man's land between countries, out of the straw and barbed wire. He stood behind the dusty glass and looked at me like he wanted to kick my ass. He usually looked like that, but now a little fear was fisted up in his eyes, and that was not habitual. I followed the lady agent around past the leaning guards, the lonely stone shelf of the platform, to the back of the station. A door creaked open into a tiny office. "You may sit down here," she said, blankly. I sat down in a hard chair, glancing at a small wooden crucifix on the wall, positioned between machine guns on pegs. The thin woman took my wallet, with all its scraps of identification, out of the room and disappeared for twenty minutes. Afternoon sun from the open door sparked on all the dust settling on hair-triggers and documents.

She returned, without my wallet, and asked me questions—where is your passport and how did you get into the country without it? Do you speak Serbo-Croatian? Italian? Slovenian? What are you doing here? Where are you going? Where do you live and what do you do? What is your family's ethnicity? What is your family's religion? Oh, Catholic, yes, I answered.

After the questions she ushered me out of the room and I became invisible, for hours. I paced around the back of the building. I stockpiled rocks and pebbles and constructed miniature I-5s for weird winged Slavic insects. I walked to the front of the station many times and watched unblinkingly for trains. I stared at the tracks and at the infinitely slow old man collecting small bits of trash, but he wouldn't return my look. When night came, would they set me up a cot in the corner? Would I be rescued soon, with my passport from across the political gulf? Or, something worse?

If only you could see a real building somewhere, on either side, with real people just living. If only a train would come, with people going to jobs and houses, talking. It was warm enough outside, but it was too cold, too quiet to wait inside what was essentially an idea, between real places. I sat on a protrusion of cement pipe encasement, and thought about my best friend.

"The first punk bands started in late 1977/ early 1978, such as Pekinska Patka, Gomila G and Crkveni Pacovi. The only band from that time who got a record contract was Pekinska Patka (Peking Duck). Their first LP and the first three singles are on wanted lists of many European punk record collectors (and some in the US —AC), *because the band had a unique and great early punk sound...Some members of Crkveni Pacovi (Church Rats) and Van Kontrole (Out Of Control) were active in the '80s with the legendary Oi/Punk combo named 2 Minuta Mrznje (2 Minute Hate, like in 1984). They split up after a couple years of existence and some of their demos appeared on a 7" record put out in 1995 by "No Time..." Records from Belgrade (see MRR #151 Vol. 2 for review.)"*

His parents lived apart. Mother, Serbian. I only met her once—nice, perhaps a little nervous—I think she smoked a lot when she came up to visit. Father, Slovenian, a wise and well-furrowed old man who fed me potatoes and regional wine. He took me to see the blind salamanders in their tourist attraction, the ancient caves, *Postojnska Jama*.

A thin, steep escalation of crumbly steps leads down into his town, which is a sparse matrix of beige apartment buildings and parking lots full of snotty children. Some of the buildings have little markets in their basements for beer and spreadable cheese, and in front of them, the children hang out drinking soda pop and beating each other up. There's not much else for them to do.

But on weekends when I came to town we walked up four flights of stairs and listened to punk rock and played cards all day. *Maxixmumrocknroll* on the kitchen table, and half-finished letters to labels, ordering records. Every couple of hours someone came by, played a few hands, put on a couple of 7"s, and Sine and Tadeja fed them beer and cheese. Plans were discussed: for labels, for venues, for the artwork on a new sleeve.

We talked, sometimes, about about this American thing in me they resented—that had no sense of the past, that had slept with so many opportunities. This colonist in me, that wanted to shape the world in my image and then get bored with it and kick it away, now all out of shape. This thing in me I never saw before, I now heard suddenly clear from a Black Flag record in the other room, wired into us, into our punk rock. They resented it, they understood it, and they turned it up. There was so much there to want, and want to change.

"OK, that was a little bit about the past. Let's see what we got in 1997, 20 years after "punk broke" as some like to say. The first to be mentioned, as always when someone writes a scene report from Novi Sad, is Vrisak Generacije

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(Scream Of The Generation). They started in 1983 when Gaga (guitarist, singer and the only original band member) was barely 14 years old, and they've been active (more or less) through all these years. In the beginning they were a classic Euro-HC band, kinda like BGK crossed with GBH."

Sine and Tadeja loved me like a bottle of Coke sometimes, but I resisted, and then they dealt another hand and loved me like a friend. They were not anxious people, with fears for their identity. They were clear-eyed and solid and funny. But they were trapped, in a poor country (by European standards), where having delusions of freedom is a more dangerous affair. It infected Sine's movements with impatience and restrained rage. Intercepting that could be a big mistake. His humor was warm, and vicious. (Punk rock, fearless and immodest embrace that is a shove.)

"As I've mentioned, there is no regular place for punk gigs and it is one of the biggest problems for local bands. All the cool places are closed now but still there's some occasional shows at bars, and right now, while the protest against president Milosevic is going on, a few bands played out on the streets, which is nice. There is only one independent record store in the city, called Maksimum Rock'n'Roll Shop (sounds familiar, huh?) They carry mostly Mordam distributed stuff (Allied, Lookout, Estrus...) as well as Taang!, Fat, Black Pumpkin, etc. and you can always find there a lot of local band members and other scenesters drinking beer and listening to new releases."

It was starting to get dark when a train finally pulled in. The Border Control went through the train checking passports while I tried to find the woman who carried away my papers. Finally a guard took my arm and led me to the train. I climbed the corrugated steps, and he handed me my wallet as the doors were closing—no words. I had a little trouble on the other side, but managed to explain to them that my passport was in the country, and I wasn't sent back to the border. It was late when I walked into Sine's apartment. Their day hadn't been much smoother than mine, a full body search at the main station, and an interrogation by police. The show had been canceled. But I had my passport back, right in the jacket pocket where I left it, and they weren't in jail, and we all slept like rocks, miles above borders, dreaming of cheese.

Amongst various creatures of the animal kingdom there has emerged the strange habit of collecting objects which are not necessarily related to survival or biological reproduction; for example, crows often adorn their nests with shiny objects, and the octopus is known to scour the floor in search of interesting things to take back to its lair. However, there comes a time when the habit of collecting objects is no longer simply one of nature's wonders but a burden to the natural world, a sign that the animal in question may have developed some sort of neurosis. Such is the case for humanity, an animal with a materialistic need which has almost turned our planet into a garbage dump, and which has set us at war with one another.

Over a year ago, I had a chance to visit a friend who lived as a caretaker for a wealthy person's mansion. There I found a rather disturbing sight: the hill the mansion occupied was studded with vintage automobiles, all being allowed to rot into the mud. Everywhere I looked, I would see old Cadillacs, old T-birds, old Continentals, hard tops and convertibles, in various states of decay. Under one rain tarp, I found perhaps one of the most charismatic vehicles I had ever seen, a 1939 Cadillac convertible, covered with cobwebs, rust creeping onto its black surface. None of these vehicles had been junkers; they had all been in good condition, that is until the owner of the mansion found them.

"He has a hobby of collecting these old cars," my friend told me.

"But they're rotting into the earth. Is he trying to sell them?" I asked.

"No, he just collects them. He gets kinda funny when you talk to him about them, so I don't bother."

As the story goes, the owner would simply go out, buy an old car he liked, bring it back to his property and then just let it disintegrate. By that point, some had bushes growing out them, and many of them were homes for feral cats, hoards of which scurried about the place. Apparently, the owner not only fed these animals, but encouraged them to breed, bringing other cats into his compound, collecting them as well.

At first we might choose to see the owner as compassionate in this regard, or we might choose to see his wanton destruction of classic cars as an act of machine hatred, of subtle environmentalism. In fact, they are neither. They are displays of the object fetish gone berserk, where a person can only define meaning through what they own, and their creator/destroyer power over it.

One of the many atrocities that are committed against animals in this society occurs as a form of object collecting. In case after case, stories are increasing of people who collect dogs and cats to the point where the animals literally starve to death. We're talking about people with over a hundred dogs in a single mobile home. A current news story tells of an aged woman in a tenement who was collecting rodents until she possessed nearly a thousand of them in various shapes and sizes.

Generally in the case of the animal collector, each animal will have a name, and even when they die, the collectors are often loathe to part with them, sometimes freezing the bodies in a refrigerator. Although the idea of gathering animals together in this manner seems quite loathsome, intentional cruelty on the part of the collector is questionable. Most of them simply do not realize that they have done anything wrong; all they were doing was creating their own world in miniature.

In the forced individualization that humanity has undergone over the last five hundred years, we have lost what it means to be social creatures, what it means to bonded together in communal form. This has resulted in a hole inside each of us, a hole we try to fill through addiction. Capitalism has hammered us with the cult of object worship; thus, the object becomes our cult as much as heroin or compulsive masturbation.

As individuals we see objects as our identity. By oneself, separated from humanity, the individual must create their own world over which they have some degree of power. The model train collector who creates layouts of a scaled down world is a perfect example. They become the deity of their existence, pulling levers and moving representations of what they simply could never control in the world around them. There are many cases of these individuals losing all connection with reality; who spend countless hours painstakingly assembling the railroad of their minds. The same can be said for those who collect stamps, or anything.

In this society, we assume that plastic toys will make our children happy, failing to realize that children would have fun with sticks and rocks. The toys are only symbols that the adult forces upon the child because that is what they've come to believe parenting is all about. In a materialistic society, the good parent is one who can give their child lots of toys, the bad parent is one who can not afford such objects. This erroneous assumption translates over into the child itself and conditions them to live for objects. By the time they reach high school, they are firm believers that such things as expensive cars will translate into friends and sex, and thus this will somehow make them happy.

Although objects are the basis for many shallow relationships, they will never become the surrogate for what is missing within us, a sense of belonging. Instead of realizing this need, the collector feeds their addiction. As long as they can't possess, they must have. When they gain their object, they need another. This need is never

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satiated and cuts across all class lines, taking different forms according to the wealth of the collector in question. Those who are poor may have to reserve their object addiction to what they can afford, but their craving is no different than the wealthy, who compete with each other to buy famous paintings: the wealthier the addict, the bigger the scale of the train layout, until finally reality becomes the layout for a few very wealthy object addicts. At this point the utter meaningless of materialism is more than many of these folks can stand, and they have to start collecting such things as spiritual gurus to actualize themselves.

In short, what this all comes down to is the fact that materialism is a worthless idea to base an entire species upon. While it remains our foundation for life, none of us are anything but slaves to it. Certainly it can be said that there is a need for materialism to keep ourselves alive, but when it becomes our existence, it brings the sort of greed into us which spells out starvation and property ownership. Materialism must be brought into balance if we are to learn from our mistakes, if we are to ever see the fact that we are being collected as pets by a principle which is playing god with our reality. Like children who have had their perception warped by endless propaganda for the toy industries, we have to collectively learn once more the value in the simple things such as sticks and rocks, to learn that with each new convenience comes a hundred new complications. To battle materialism it's time for a collective Potlatch. What's a Potlatch?

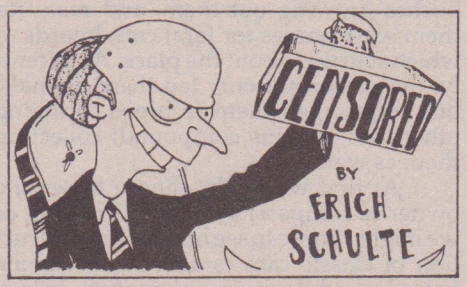
The Potlatch was a festive expression of various indigenous people of the Pacific Northwest. Still practiced by some, the idea was one of sacrifice, where people gave their most valuable possessions away. In a broader sense for current humanity, a Potlatch would be the dispersal of ones goods for the benefit of the whole. Such a celebration could take many forms.

In the case of the scene, people could include forms of the Potlatch into shows, giving away such items as records, jackets, old boots, whatever. Bands could give small gifts to the audience, the actual value of which is unimportant compared to the statement of gift giving. The scene itself could orchestrate a demonstration against materialistic values by making it clear that we are against the object fetish, whether that object is money, or even records. All of us should be a part of this through unwritten mandate. We have to finally remove the money hungry aspects from our scene. This is the only way we can dare to call ourselves rebellious. It's the only form of rebellion which even holds a sliver of a chance of changing society. How can I say this?

In the past five years, I tested the waters of people near and far. I have talked to people within the scene and without the scene. Nobody is happy. The wealth we have lived for has not done anyone an iota of good. From christians to punks to cops to anarchists, we are all surrounded in a system which few seem to care for. Most of us as people have been divided from one another through the words of materialists who have benefited from our inter-tribal hatred. This hatred, this anger, this frustration could all be turned around if we encouraged everyone to take on the cause and not the effect: the cause is greed, the effect is a world full of people at war with each other. The punk scene could be just one piece in an overall front to make this happen, but it requires much from us, a willingness to change, to abandon some of the old symbols and superficial relics we once attached ourselves to.

Since I began writing for this zine, I have tried to explain my feelings in a round about way. I have tried not to be overly dogmatic, I have tried not to say, "if you do this, then you're not punk." Well perhaps that's simply because we never defined ourselves well enough as a tribe. To me and many others, punk meant rebellion. On this front, I can say it clearly, any band, any person that is leeching off this scene or humanity for cash and material rewards is not being rebellious at all; they are being the same materialistic product junkies that you can find packing any mall. Our species doesn't exist for the wealth of a few, nor should this scene. If you want to share of yourself, this might be the place for you. Otherwise, go someplace else, and know that those who understand rebellion will not stop until the day arrives when materialism is brought back under control of a balanced humanity.

If you are interested in talking to me, or in finding out more about the philosophy of Structural Idealism, I can be contacted at PO Box 4842, Santa Rosa, CA 95402-4842 or E-mail me at Brizero13@aol.com.



I've been reading this book on the 50 greatest composers of classical music, and in spite of the fact that I loathe lists of greatests, it was very interesting informative, readable, etc. (it's by Goulding if you want to check it out). What struck me is the similarities between the non musical aspects of music hundreds of years ago, and today. We like to think that rock, or punk, or whatever, is the first music to really piss people off, but this isn't true. There are lots of examples, but the most famous is the initial performance of Stravinsky's The Right of Spring inciting a near riot in 1913, not among drunken teenagers, but among "civilized" ballet goers.

Another theme that stood out, and can be found in the histories of most art, is that greatness was often overlooked when it was produced. Even Bach, the king of the hill according to this list, was not fully recognized until well after his death. Several people at the time could see that Bach was a genius, but what we would now call the mainstream saw him as merely competent. His employer at the time went so far as to call him mediocre. This got me thinking. The reasons Bach's work, and that of many others, is great, are not all esoteric. Why was it so hard for people in his time to recognize what he was doing? Then, I remembered that things are basically the same today. Stop someone on the street, or open the pages of a magazine or newspaper which is to supposed to cover music somewhat seriously, and you will be told, for example, that The Smashing Pumpkins, are a much more important and talented band than is Fugazi. That is, if Fugazi's existence is even recognized. And there are other outstanding artists, who's recognition never even approaches that given to Fugazi.

In the contemporary example, we are here. We can watch as the superior music of our time is generally overlooked, while work ranging from competent to laughable is trumpeted as genius. The reason is pretty clear. It's the money grubbers at the top who decide what is genius, or rather what should be marketed as genius, with the backing of toadies in the press radio and elsewhere. Independent music, be it punk, emo, metal, hip hop, or whatever, counters this, and acts as a forum in which music can be (not that it always is) the primary concern. Here is a fascinating world, where musical talent does not always coincide with being photogenic.. This is part of the reason why major labels and corporate music are very bad. They are antithetical to art. In Bach's time it was big shots within the church and nobility who decided what was good. Aside from there being no reason that these people would be especially adept at evaluating music, they were also generally conservative in all areas, which means innovation, which often coincides with greatness, was sometimes looked down upon. The corporations which run most of the music industry do so in a similar way. For them, change is only acceptable once they've got the market cornered. Electronica, swing, ska, punk, and any of the other recent "big things" follow the same pattern. Once a few cash cows, e.g. The Prodigy, Big Bad Voodoo Daddy (or whatever they're called), Reel Big Fish, or Green Day, are signed up and sold out, its time for musical innovation to occur. When will emo break? When some of the

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bigger more marketable emo bands are signed to majors. There have been steps forward, the rise of fairly independent labels and scenes is one.

It looks like another one will be the proliferation of the mp3, which I've heard a lot about, and read a good article on in LA Weekly. Mp3s are basically just sound files which you can easily upload or download over the internet. Until recently, this took a long time, but some new way of compressing the files have made it quick and easy. Music is being pirated as never before, by all sorts of people, and it's got those stifling record execs shitting cinder blocks. They have tried unsuccessful lawsuits, and will try to usurp the mp3, but their plans seem weak to say the least. One thought is to have sites where people can pay to download mp3 files for about a buck a song. The files will have some bug that makes them undistributable. Unfortunately for share holders, that doesn't stop people from creating regular mp3s of the tracks from CDs. In other words, unless the industry stops selling CDs, they can't stop mp3s. The other though is that paying for files will be easier than searching around for pirated ones. The reality is finding mp3s is simple, there are search engines, like http://mp3.lycos.com (no www) which are specifically for finding mp3s. This site also gives the basics on setting up, and links where you can download free mp3 players.

Individual corporate "artists" are trying to cash in too. After years of literally growing fat from corporate revenue for his weak, watered down political rap, while playing the extremist, Public Enemy's Chuck D is trying to jump star his career by becoming the enemy of the big five record companies. In an effort which is as funny as it is transparent, PE will be at the forefront in trying to capture the mp3 demographic. But the reality is that, soon anyone will be able to distribute music, burn it onto CDs in their homes and basically run a record label for hundreds of dollars. Additionally, most people could be able to get most of their music for free. And we thought the government was hell bent on restricting the internet because they were afraid of kids looking at dirty pictures. homerrmone@aol.com

Stop sending me CDs!!! I hate them and am so much less likely to listen to anything you send me if it's on CD. There's a better chance I'll take a trip down to the local CD hawk shop and cash it in for a few bucks or trade it for a new single with a fraction of the number of songs, but so much better. My roommate Dave and I were talking about how much more a great single is-two great songs, one big hole-is than a whole CD of mediocre crum. I'll spend more time listening to those two amazing songs on a single overandoverandover than I will on a CD full of half ass-ed songwriting. Spend more time on a few good songs than trying to fill up the space on a fucking CD. And if you even ever dare send me the waste of time/money/space that is a CD single, I'll be sure to send it directly to my trashcan.

With that little rant outta the way, let's talk about Japan for a minute. More specifically, let's talk about the REGISTRATORS. It bums me out that a CD as absolutely as amazing as the new offering from the REGISTRATORS is: A) only available on CD, and B) hard as fuck to find here in the states. I sent my friend Tama back to Japan with $20 to pick up a copy for me. It was well worth every penny. Since I got home from the post office, "Sixteen Wires for the Provocate" (on Mangrove: ACP BLDG 3F-B, 4-23-5/Koenji Minami, Suginamiku-Ku/Toyko 166 0003/Japan) has been constantly spinning in my CD player. If your only taste of the REGISTRATORS is their offerings on Rip Off, you'll be in for a surprise. This is more toned down, more melodic, a bit cleaner sounding but every bit as vicious. These guys are incredible! Make sure you catch the hidden songs. CDs suck for a million reasons, one of them being hidden songs. Is this every gonna come out on vinyl?!? Please...?

Also from the land of the rising sun...I mentioned it months ago, but finally the RAYDIOS LP is out!!! Screaming Apple outta Germany released what are the original demo recordings from this fucking killer power-pop trio featuring Fink and Sammy of TEENGENERATE fame. Far surpassing all expectations, this album is a MUST HAVE!!!

L.E.S. STITCHES sent me a copy of their "STAJA98L.E.S." CD (NG Records). It's not new and it's not great-not bad, just not the kind of send chills down my spine good that a CD has to be for me to give it much of a chance. I just don't care much for CDs. This record is, however, good to listen to very loudly on an amazing spring day such as today. I bet these guys hate getting compared to RANCID.

What does it say about Bloomington, IN that as of one month following its release, none of the record stores here have gotten in copies of the (no longer) new AVENGERS album on Lookout!? Despite what you may or may not think about the AVENGERS putting out this album, it's great! It's got every bit of bite as the other "official" (and most of the unofficial) stuff.

New Lookout! kids on the block, the CUTZ got their debut 7" out finally and you better add it to your record collection immediately! I say it's a bit more hyper than the REAL KIDS or the SAINTS or the other bands with which they've been compared. Hyper in a great way that'll have you dancingdancingdancing 'round your room.

Hey Norman!!! You better have the new LOLI AND THE CHONES LP in your collection and it had better have logged many, many revolutions on your player. This record is worth every single bit of hype it has (hasn't) received. No shit! I have a tape of this and I listen to it all day while I'm washing fucking dishes. Perfect. Spiteful, yet witty. Crude, yet fun. I can't get enough!

A very few copies of TURBONEGRO's much sought after "Ass Cobra" LP have surfaced in the states. The prices were steep ($15-$25), but those who got copies were very happy rock 'n' roll warriors. Did you get yours?

A WIPERS bootleg LP of rarities has shown up, and since it was limited to a mere 500 copies, is probably now long gone. Not to worry, most of the material is from '86-'90. That stuff doesn't touch their first singles and LPs.

Following the trend of reissuing every known and unknown recording from highly collectible Killed By Death-type bands, Olympia, WA's ACCIDENT (who, you should know did incredible "Kill The Bee Gees" on KBD #9) has seen themself with a whole LP of material. Demolition Derby is responsible for this gem, which consists largely of amazingly good sound practice tapes. "No Romance For You," kicks off with "Kill the Bee Gees"and just doesn't let up from there. The liner notes make me wish in a bad way I coulda seen ACCIDENT in action. A little ACCIDENT related side note, their original "Kill the Bee Gees" single was pushing the $170 mark on ebay recently.

JETPACK, who shared a distorted rocking mess of a single with the PILLS have new one out on the tiny giant Mortville Records (PO Box 4263/Austin, TX 78765). The JETPACK boys have all (save for Joel) packed up and headed to Portland. Until Joel gets his nose outta the schoolbooks, they're on hiatus. Look for them to be burning down doomtown in December though!

The LEWD's "Kill Yourself...Again!" CD on Chuckie Boy Records has thankfully, finally been put into proper form (vinyl) by, again, Demolition Derby. It's a costly double LP which captures all the badness that was the LEWD, including their classic first 7", LP and tons of unreleased demos. Breathless!

I missed the STAR CLUB reissue LP, a collection of this early Japanese band's singles. Don't follow my example, don't be a slouch! If you see it, get it!

And yet another reissue LP-Yugosla-

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via's PEKINSKA PATKA have an album full of 23 of their rawest from '79-'81. It's called, "Plintka Poezija" and as their appearance on Bloodstains Across Yugoslavia and Back to Front #4 will attest, this is a record you need!

From Adeline records (5337 College Ave #318/Oakland, CA 94618) comes the newest output from PINHEAD GUNPOWDER, called "Shoot the Moon". Nothing they've done touches the incredibleness of their first two 7"s, still this has more grit than their LP, which is what I like. Grit and grime and bite and that sorta thing. Though I've listened to it three times in the past hours (7 songs in 11 minutes!) I think I want to like it more than I actually do-still too polished. Billy Joe's voice seems to have lost any gravel it may have had. Unfortunate. Nonetheless, still far above most of the other crap floating in the toilet.

Yeah, they're well-dressed white kids, but I wouldn't pin the Indie Rock® label on the KISS OFFs so quick. Or maybe I'm just not up on what's considered Indie Rock® these days. Whatever you call 'em, their debut LP on Peek-A-Boo (PO Box 49542/Austin, TX 78765) reminds me of a lot of things, but nothing in its entirety. A more controlled HUGGY BEAR comes to mind, or even more, CAUSEWAY (from Gainesville, FL). Dead-pan delivered lots and lots of organ. I'm listening to my roommate, Seth's, copy right now and if all my shit wasn't in boxes right now, ready for a move back to California, I'd run out and get a copy of my own tonight.

Gary X-Ray from Saddle Tramp Records (PO Box 5412/Nottingham/NG1 6HT/UK) outta the queen's land has laid of the heavy orange spot color on his newest release, a 10" by Denmark's SHAKE APPEAL. Instead he's opted for an equally obnoxious turquoise. The record smokes and burns your ass in that heavy, loud, distorted bearded-warrior of rock way. Songs like, "Mean Machine," "Cruising for a Piece of Ass," and "Don't Like You" should give you an idea of where these Danes are comin' from. Words like "slow" and "quiet" are foreign to these guys.

OHMYGAWD!!! I gotta squeeze this in!!! Talk about getting outta hand in the wildest, bestest way...I just got word about all these new releases. I haven't gotten to hear all these screamin' reissues yet, but will give you the lowdown on as many of 'em as I can afford, next time around.

The comps: Where Birdmen Flew Revisited Vols 1 & 2. On LP-these comps are not reissues of the original "Where the Birdmen Flew LP," but are the vinyl versions of the Murder Punk CDs. It's about time! Each is on colored vinyl and are limited to a handnumbered 1,000. Comes with a booklet and insert! Backseat Love #1, this is the first in a new series of all US powerpop, limited to 700 copies. Nagasaki Nightrider is a ripping collection of Japanese punk rarities from 1980-85. Includes: COBRA, LIP CREAM, ROSE ROSE, the STALIN and more!!! On the horizon I see Powerpearls Vol 4 & 5 and Killed By Death #24.

As for reissues and compilations of old bands' outputs, this month sees the birth of: MARIONETZ "Wir sind die Marionetz", GERMS "G.I." LP with the "Lexicon Devil" ep, plus some extra songs thrown in, making this one top out at 50 minutes! Do you remember WUT from Back to Front #6? Well, their 7", "die Wut" 7" from '82 has been reissued. I've never heard nor heard of ELEGANT, but they too have an LP out, collecting their mod/punk rumblings outta Berlin from '81-'83. Finland's OUTO ELAIMA have an LP/CD release called "hoi maame suomi" that's mostly never before released stuff. You may or may not remember them from KBD #666. And the almighty UNNATURAL AXE are finally seeing their shit issued on vinyl! Hurrah! Keep a very sharp eye out for it.

It's summertime and there's lots and lots of great stuff coming out. More stuff than I have the money to get...here's some quick recommendations, for whatever it's worth. The SUICIDE KINGS have a reissued LP on Sympathy...more mayhem from the BOBBYTEENS! Get 'em when you see 'em, and be sure to nab the FEVERS 7"s too! Ever heard of TV JONES? Me neither, but it's Deniz Tek's pre RADIO BIRDMAN outfit. Out now on Nomad Records. And hey, speaking of Mr. Tek, his new band has got something out soon (now?) on Get Hip.

If you're in on the email action, be sure to sign yourself up for the Orgie Newsletter, a weekly email newsletter giving the goods on all the latest noise. Email Joreon at: chiswick@worldonline.nl to be added. His newsletter is where I get a lot of my information.

Guess what!?! I'm moving Back to the Bay Area! By the time you read this, I'll be there. Stay tuned for a new address! Guess what else? I'm still compiling that photobooth photobook, so send me your photobooth pictures (originals Only please, I will return the pictures when the project is finished [in a year or two]). All who send in photos will get a copy of the finished product. Thanks to everyone who has so far sent in pictures! And while I'm thanking people, thanks to everyone who has sent in corrections for compHELLation, and thanks to everyone in Bloomington, especially my roommates, whom I found out, all read MRR.

I'll leave you with a bit of sage advice as I leave you this time 'round: Stay the Fuck Away from Ebay! It's Dangerous Shit! More addictive than heroin and every bit as expensive! Overandout, icki * PO Box 1223 * Bloomington, IN 47402 * icki@mindspring.com

1,800,000 and counting

A column by Prisoners.

We're still looking for prisoners to contribute to this column, please address all articles to Maximum RockNRoll PO Box 460760, San Francisco Ca 94146

The use of incarceration in Iowa has become a standard of Iowa living especially if you're part of the lower class "citizenship" which, without doubt, does not have the privilege of rights and political expression, as is demonstrated with the substantial placement of these people in Iowa's penal system which continues to grow in leaps and bounds as expanded legislative policies enacted against what the state bureaucrats like to call the criminal class. In the appearance of locking away "Iowa's Dangerous" even though the majority are doing time for non-violent offenses, the prison population in the last decade has grown 138 percent from 2,851 at the end of 1987 to 7,300 prisoners on May 31, 1998. This is even after serious crime in Iowa and the nation as a hole has fell for the 6th year in a row. Iowa is warehousing these people in extremely crowded facilities with only a designed capacity for 5,701 beds despite the recent opening of three new medium security prisons in the last two years in Newton, Clarinda and Fort Dodge, that have created space for 2,250 prisoners.

Along with this growth the operating budget for the Iowa Department of punishment has soared from $74 million in 1986 to $198 million during the current fiscal year. This extension of cancerous growth is only the beginning as state correctional officials recently forecasted Iowa's prison population will soar to 10,870 over the next decade facilitated by on going and planned policies and practices such as tougher sentencing laws which lengthen prison terms, more people going to prison for drug offenses and increased reasons to violate those on probation and parole.

The newest of these medium-security facilities is Fort Dodge, constructed in a small community where this outside "Industry" and it's jobs were enthusiastically welcomed at a ground breaking ceremony during July 1996 as state politicians lead about 200 attending the event in an empty farm field that would soon become another Iowa dungeon in a high school like pep rally chanting, "It's a great day for Fort Dodge and a great day for Iowa!" Proclaimed reactionary Iowa governor Terry

Branstad. While state representative Michael Cormack, a republican from Fort Dodge, then led the audience in a series of cheer-like questions and answers: "Are we proud to live in Fort Dodge, Iowa?" He asked. "Yes," The crowd replied. "Is the city moving forward?""Yes," They said. "Is this the end or can we do more?" He asked. "More," they said. Cormack then declared "I'm proud to be a Fort Dodger." This rhetoric continued with eight other speakers, at the end of the ceremony each guest was given a tiny gold shovel pin and a small card, which reads "A shovel full of progress." Now that Fort Dodge is open Iowa lawmakers are already poised to approve an expansion at the 750 bed facility by allowing an additional 400 beds at an added cost of $10 million.

The fact that state politicians can openly call prison expansion "progress" is disturbing and we can only worry to what degree those right-wing extremist will go to reach their ultimate agenda of complete domination over an anesthetized society. Other construction expected to begin next year is a 200 bed addition to the women's facility in Mitchellville, Iowa at a cost of $1.4 million, and a 200 bed unit at the state Penitentiary in Fort Madison at a cost of $6.5 million. Three different private correction corporations have jumped in to the states prison construction derby, by proposing to build and operate the next planned 750 bed prison at a discount to the state. Even though the bed space is needed per say the institutions are filled to the max, like at Clarinda correctional facility where prisoners are stuffed four into a nine by six foot cell designed for only two prisoners, whereas at the receiving facility for Iowa's prisoners, Iowa Medical and Classification Center, prisoners are being made to sleep out in the day rooms.

Fortunately, the idea to build a private prison was met by opposition when the Iowa Board of Corrections and a key lawmaker distanced himself from the idea of allowing the first private prison in Iowa. And though they lost this round its expected a multi million dollar contract will eventually be awarded, as greed will rule once private correction industry lobbyists grease a couple of bureaucrats and legislators hands with dirty greenbacks. Although this has not stopped the increase in the use of exploitative prison labor by the private sector, especially since these companies know they'll maximize profits, simply because such cost as work compensation, health care and other benefits are covered by the state, not to mention the free on ground rent to industry buildings and lower wages paid compared to workers on the street.

Currently there are .175 prisoners working for private business here in Iowa and its expected it will grow to 400 prisoners in the next year, one such company request to gain access to cheap prisoner labor is Boomsma's Inc. A major egg supplier wants to hire 50 inmates from the North Central Correctional Facility in Rockwell City, IA,to process and package eggs for grocery stores. In accordance with this contract with the Iowa penal system Boomsma's president John W. Glessner must have made a deal with the Iowa Attorney Generals Office and Wright county prosecutors refused to seek further criminal charges when the Iowa supreme Court reversed a criminal conviction of false-imprisonment when Glessner and Maron Lawler, a supervisor for Boomsma's kidnapped Lucas Ortega, an employee who they suspected of theft by the hair from his apartment, took him to Glessner's warehouse bound him with duct tape and then slapped him around forcing him to admit he was involved in a break-in at a Wright county egg plant, and that they planned to turn him over to authorities. In all prosecutors have asked for the charges to be dismissed based on two key witnesses could not be located and the Iowa Attorney General's Office had declined a request to prosecute in a retrial. In addition the Wright County Board of Supervisors had declined to pay the $15-20,000 needed to hire an independent prosecutor, which would have been necessary because the county attorney's office had been disqualified from prosecuting the case. As is the Deputy Director of corrections heading the Iowa prison industries advisory board who boasted Iowa will become one of the nation's leaders in private employment of prisoners. To keep in line with this prediction, department of punishment already employees prisoners for jobs including making packaged sandwiches for convenience stores, welding, manufacturing goods; mostly light-assembly work, woodworking, sewing graphic design and telemarketing. The wages these companies claim to pay prisoners varies significantly from the Iowa minimum wage of $5.25 an hour to $12 an hour, but after deductions are made from prisoners wages for state and federal taxes, child support, restitution, prison room and board, and prison work programs, they actually only receive around 25 to 50 cents an hour. This is about the same amount paid to prisoners working for state industries producing products like license plates and office furniture for state government agencies, or prisoners working for the upkeep of the institution where they reside like food preparation to janitorial work. To make matters worse the little pay received by prisoners is still not enough to afford the basic necessities of life including hygiene, writing and postage supplies needed most by those inside one reason such items are so hard to purchase is that each facility has strict limits on where you can buy items from and the one store that has the market totally covered is the institutional canteen which over-prices commodities at 20 percent or more then you'd purchase the item on the street. As it is these "canteens"are usually operated and owned by a private contractor.

While slave "employment" has increased in all areas, access to educational programs has declined, especially after the federal Pell grant program was modified in 1994 specifically eliminating federal funds for prisoners wanting a college education during their incarceration. With the money dried up, local community colleges which had a contract to provide college level courses to prisoners statewide stopped any further classes and now the only subjects taught to this day are GED and high school level curriculum which is limited to old text books and a few on loan teaching assistants to each facility.

To add to the madness, all Iowa prisons are connected to a fiber optic network that stretches into all Iowa public schools, colleges and major universities. This real time, two way, digital video conference network is the most comprehensive in the nation designed to allow educational opportunities, but instead is used in the prison system for parole hearings and other bureaucratic business a sham to say the least. In addition, treatment or rehab programs are very limited and prisoners access to such is not based on need but availability. Along with this prisoners who are recommended for programs like TOW (which is an extensive six month drug rehab program) need to gain release from prison in most cases and have to wait sometimes for years increasing the time a prisoner has to be incarcerated. Another great concern is the number of mentally ill persons within the prison system for which there is no counseling and if they are not isolated, then their usually mixed with the prison population and put on strong psychedelic medications.

With the overcrowding and the lack of programs the hostilities between prisoners and the number of guards being assaulted has gone up so drastically that every day "incidents" are being reported through the newspapers or the prison grapevine, some of these incidents are caused by the most trivial matters, or are outright gang fights over territory which is becoming more common in this state. In return the department of punishment is abusing the use of isolation units throughout the state, confining more prisoners to these units for periods lasting years. Not to mention taking away certain privileges, such as full time yard usage. Some prisoncrats have split the yard times, where only certain prisoners can go out at certain times of the day along with the lose of basic television cable and more disciplinary rules which they seem to be creating on a monthly basis, even though the administration and correctional staff and guards have the mentality to break or design their own

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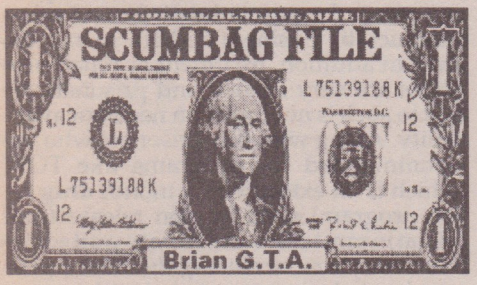
rules and policies to benefit themselves!

And if this was not enough Governor Branstad and the new corrections director W.L.Kevtzky just recently got their wish list when legislators approved repressive measures against prisoners convicted of violent sexual crimes whereas parole officials now have the authority to force prisoners to undergo chemical castration and indefinite time in custody at a "special facility" at one of the prisons, once they complete their original sentence. Lastly the state is now using an 85 percent law where prisoners convicted of a violent crime now have to do eighty-five percent of the sentence before they are eligible for a parole from the prison system. In all, it can pretty much be said the Iowa penal system is playing catch up with the rest of America's criminal (in)justice system in this new era of keeping tighter control of the Proletarian class.

BY D.A.SHELDON #807779A
CLARINDA CORRECTIONAL FACILITY
P.O. BOX 1338
CLARINDA, IOWA
51632-0600



Howdy, welcome and so on. As always the main focus of this column will be a doing it yourself wisely info/resource manual. No doubt that with all of the other stuff happening in my life with the discovering a cache of old board tapes like China White, Crewd, Crowd, Screwz, etc. (I've easily spent well over 50+ hours this month alone listening through and transferring); tax paperwork (still!!); plus various other label and writing duties; this month's column won't be all that hefty. First off, as you may recall I was discussing recording studios in the last issue. Well one thing I did not do was mention any good studios by name for you to check out. By far my fave studio located in the Los Angeles "burb" of North Hollywood is the Speed Semen Clove Factory (but you can call it SSCF); owned and operated by the quick witted canuck Michael Rozon. There are many things I like about this studio, which begins with a very relaxed yet very professional atmosphere (and I don't mean that in any sort of cheese bag industry studio way). Unlike so many studio engineers, Michael actually enjoys and is quite obsessed with the very art of recording, spending overtime and then some in his studio practically each and every day. He always takes a great deal of pride in his work, refusing to let anything sounding half assed out the door. Since Michael also has somewhat of a decent history under his belt as a touring musician, he is able to coax the best performance out of a band without getting on their nerves. Another of the many feats he performs is E.Q.ing/mastering for cd projects, turning many a horrid old recording I've brought to him into something quite a bit more listenable. Bands he's worked with include Lack of Interest, Naked Aggression, Dead Lazlo's Place, Badtown Boys, Calavera, Buford, and many, many more. The most important thing about the studio is that it is within the vicinity of tons of killer grub like Paquito Mas (and a very fresh awesome Mexican, best grilled ahi fish burrito in town!), Magnolia Grill (a very reasonably priced dinner type place with good choice of food that always tastes fresh), Pinochios (dirt cheap but good Italian with lasagna, ravioli, or eggplant at $4.00 or under!), and Tom's (reasonably priced old time fast food diner with a huge menu and great veggi burgers and fries). All of these prices do have vegetarian items but I'm not so sure about vegan (unless you're just willing to eat fries or a salad). So take it from a pig like me and bring your next cd mastering project or whatever to Speed Semen Clove Factory (818) 508-1294. (And no I don't get any discounts for sending you, I just respect his work that much.)

Next up is another wonderful bunch of folks called Alshire. And just like Bill Smith Custom Records in El Segundo, CA and G&M Graphics in Hollywood, CA, they are an old honest fashioned family owned business that takes pride in its word and work. What Alshire does is in house cassette duplication, CD packaging (load cds and print/artwork into jewel cases, and then apply shrinkwrap), and cd manufacturing/pressing through deals asking yourself, "Why should I go through a middleman/broker when I can go directly to the plant and save $$?!" Well, you might save a little bit, next to nothing, or nothing altogether, but what you really have to ask yourself sometimes is whether or not that money you saved was worth the headache that you had to endure. For me, the answer is FUCK NO!!! What I consider people like Alshire to be is headache insurance. Believe me, I tried contacting and setting up business directly with numerous plants and most were a nightmare. We're talking sales people who lie about the prices just to hook you in while tacking on extra charges once your job is completed, (luckily, I smelled a rat before hand), call you back two weeks later with a lame excuse about why they never called, keep changing the price all the while insisting that they never gave you another price, or keep calling you back with a higher price than you had repeatedly requested, saying to you quote, "So now you tell me, well I'm willing to work with you, man." The absolutely best (read: most pathetic) vocal dung I was handed was by a supervisor, whom I forced to admit that his underlings had lied to both him and myself, were these two lines of new age psychobabble that he learned in business school for diffusing confrontational situations: "Do you need to vent cus I'm here for you if you need to vent" (you'll notice that I didn't use a question mark as I don't believe he either expected no wanted a reply) and "Let's move forward and be positive."

Needless to say, that when you're dealing direct with a plant that has million dollar customers, then a small label like yours might end up being the first ignored and the last serviced. A broker on the other hand represents many smaller clients like yourself who as a whole might qualify as a substantial amount of business that the pressing plant would like to keep. This does not mean that there are not crooked or lame brokers who not only screw over customers but also piss off the pressing plant as well. As with setting up to do business with someone for the first time, it is always good to find references from people operating at the same size as yourself. For example: most businesses are more likely to do what it takes to keep a label like fat, theologian, or even the lowly GTA coming back for repeat business than they are to go out of their way for a new label with one title that only sold on thousand or less.

Anyhow, before I forget here is the number for Alshire in Burbank, California: (818)843-6792 (ask for Richard Sherman or Pam).

Well, that's about all I'm gonna write for now cus my wisdom tooth is fuckin killing me (how wise it is to have a tooth all the way back there is beyond me). Later. Brian-GTA, 501 W. Glenoaks Blvd., Ste. 313, Glendale, CA 91202 USA.

HOLY SHIT, hectic life. March was our busiest month ever for stickers. I'm still booking the LOUDMOUTHS European tour. 702 has SIX releases coming out in April. Our collective (which opened Resurrection Records) is having weekly meetings about opening a cafe / venue. Another group I belong to is organizing actions against the insane war in Yugoslavia. AAR-

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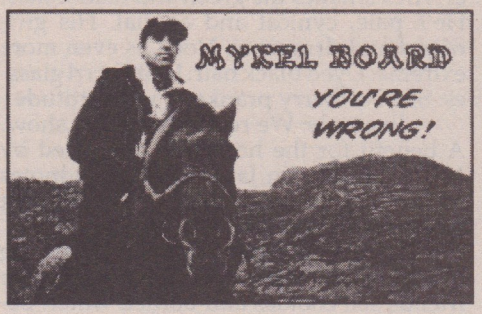
RGGHH, I'm so fuckin busy! But I love it!

So those are my excuses for: the brevity of this column; STILL not putting up the Ryland basement show photo webpage (if anyone wants to be notified when it IS up, send a message to ryland@stickerguy.com); and for taking forever to respond to your letters.

I'll send my next column from the road on tour with LOUDMOUTHS. This will be my third DIY tour of Europe — it gets easier to organize each time, as I gain more friends and contacts, and as more Europeans get e-mail access! But it's still a fuckload of work. After the tour, I'm staying in Europe for an extra month, so that I can participate in the grand-daddy of all fuck-shit-ups, London Reclaim the Streets (RTS). <http://www.gn.apc.org/rts/>. This year, as happened last year in May, there's an international day of action planned for June 18. <http://www.gn.apc.org/june18>. What is RTS? It's kinda like Critical Mass for everyone, not just people on bikes. Motherfuckers block off major intersections, set up sound systems, and have a fucking party, with bands (all styles), raves (ick), drum circles (ick ack), jungle gyms for kids, etc etc — general insanity. All in the name of reclaiming public space from a society built around cars, not people. And in the name of putting an end to the insanity of global capitalism. I have a video of past RTS actions (available from rtsfilm@hotmail.com), and it looks like it's going to be a kick in the ass. 5000 people turn up, and the police are powerless to stop the chaos. It's great, and it's happening all over — Australia, India, Europe. To find out about the action planned for San Francisco, call (415) 820-3226, or check <http://xinet.com/rts/>. There's a lot of hippies and ravers involved in these actions, but there's a lot of everyone involved, most of them quite like-minded anarchist-types, so hey punks, let's not be closed-minded. I hope to find some good punk rock band set up in the street to run away to when the techno starts to make me ill!

Attention Broke Punks: you can be a world-traveller for cheap! I recently took a courier flight to Southeast Asia for $400 round trip!! Call the Air Courier Association at 800-282-1202 for details. Or take a shortcut and save the membership fees, and call a courier company directly (look in the phone book of any major city with a international airport). I went to Singapore, Malaysia, and Thailand, where I met up with some super-cool punkers who are completely deprived — the only foreign DIY bands to play there were FUGAZI and some hardcore band from Australia. I'm especially bummed that I didn't plan to spend more time in Kuala Lumpur, where I met some really swell people.

That's it for this time. Thanks for reading — pete@stickerguy.com / Po Box 204 / Reno, NV 89504 / USA.



"A person is a biographical history wrapped in skin." —Michael Agar

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SPRING BREAK (Part One): It's a hitchhikers dream... I'm in Hawaii, on Highway 11 on the Big Island. Thumb stuck out five minutes. A car stops. Pulls in just ahead of me. A beat up '59 Ford, with tail fins. I grab my pack and run up to the guys sitting in the front seat. Only one is a guy. Both are slim, brown and Oriental. The girl gets out so I can sit between them. She's about 18, with small breasts and narrow hips. I slide next to the young man, about the same age. Not a whisker invades the perfect skin of his tanned face. The girl gets back in, pressing against me.

The car takes off. Blam! Not even a "Where you headed?" They don't care. Neither do I. It's 45 seconds before the girl rests her hand on my lap.

"You're cute." she says.

The guy turns his smooth face toward me and smiles. My New York Jew face reflects in his sunglasses.

"How'd you like to be the tuna in our Oriental love roll?" he asks.

Like I said, it's a hitchhiker's dream. The reality is much different.

I've been standing here for an hour. It's drizzling, gradually soaking through my hat, dripping down the brim, just catching my nose. The only rides I've gotten today were from people whose name should have been Bubba. It's been one of those trips.

It was s'posed to be a cheap, relaxing vacation. From New York's cold to Hawaii's ikiiki.

I leave New York wearing my 30 year old motorcycle jacket, still in perfect shape. I figure I might need it for the volcano. It gets cold at night, I hear. I also bring my TRIBE 8 t-shirt. That should help me meet the right people.

Just me, my laptop, my jacket, my t-shirt, and *100 Years of Solitude*. First, a three day visit to friends in LA. Then a carefree bake on the beach, a hike around volcano-land, a few blowjobs from the grass-skirt crew, a column written, two books revised. Yeah!... Yeah right.

The first disaster hits on the plane. I'm typing on my trusty old Toshiba, the one that's survived Mongolian deserts and Japanese steam baths. I type:

"A person is a biographical..." The screen goes blank. Black. Nothing. The laptop lights flash. The hard drive whirs. It's not the battery. But the screen is deader than Elvis. Away two hours and calamity strikes. It took longer than that in Outer Mongolia!

My lacking laptop forces me to return to basics. To reclaim a part of my past— the pen and paper. Can I survive? It'll be difficult. Even though they base the metaphor on the objects in hand, it's much easier to cut and paste electronically than with real scissors and glue.

Besides, there are two things I want to write about this month. That's why the column is so long, and cut into two parts. I want to tell you about my adventures in Hawaii. I also want to write about the fashionable support of the Dali Lama and that pseudo country in the Chinese mountains. So I scratch my pen over paper:

How many anti-religion punk rockers jerk their knees at that cute bespecled man, followed closely by Richard Gere, who's followed a gerbil-length away, by THE BEASTIE BOYS.

"Independence!" they yell... and we nod, raise our little fists and yell back, "Independence!"

Shouldn't people have a right to their own country? Should everyone? How about The Serbs? And The Klan?

More on this later. Right now, the plane has landed at the L.A. Airport.

After taking the computer to the repair shop, paying the sixty-five dollar estimate charge, I decide, "Fuck it— I'll buy a new one."

I'm off. Store to store. Sale-to-sale. Each has just what I'm looking for, at just the right price. Each is sold out— "at the moment... Come back next week and we'll have more."

I'll be in Hawaii next week.

Back at repair shop they tell me that, for an additional $500, they can fix my old Toshiba. Put in a new screen. I tell 'em to do it because I need the machine. In two days, it's fixed.

Time to catch the plane to Hawaii.

I get to the counter and speak with the young temptress on the other side. She tilts her head oh-so-cutely, letting her left pigtail flop against her shoulder.

"I'm sorry, sir. (I LOVE being called *sir*.)" she says. "That flight has been canceled... mechanical difficulties."

Eventually I get another flight, leaving from the other side of the airport.

Why am I going to Hawaii anyway? They invented surfing! People have tans. The natives, though Oriental, are fat. Does that sound like a place for me?

Well, I've been to every other state, although Alaska was just a stop at the airport on the way to Japan. I want to collect them all. I have enough frequent flyer miles to get there for free. I've inter-

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netted myself a place to stay with some punks in Honolulu. No hotels.

Since Thailand, I've learned to love beaches especially ones where I can throw myself into the waves and be dashed against the sand. Since Guadeloupe, I've learned to love taking my clothes off at the beach and watching others who do the same. Hawaii has plenty of those places, I hear.

I type these words on my laptop, when... hello... hello? The screen conks out again. Fixed for two hours! That's it!

I get out the pen and notepad and continue writing about Tibet:

How many of these pro-Tibet fist raisers would wear a Confederate Flag on their hats? How many would say Lincoln made a mistake by not granting The Confederacy the right to self-determination?

How about every maniac white or black separatist who believes she should carve off a part of America for "her people?" Do they deserve independence?

Whoops, the plane has landed in Honolulu. I put on my jacket, then squeeze out of my seat, into the aisle. Once in the aisle, I reach up to open the baggage compartment. Ffffffft. The shoulder, where the black leather sleeve meets the black leather body, no longer meets. For thirty years that jacket has held. That thread has stayed threaded, but now, this time, this trip....

Dave, from THE STICKLERS (the best band I saw on the islands), waits for me at the gate. Maybe he recognizes me because I'm the only one wearing a fedora and black leather jacket in the 80 degree heat.

"Mykel Board?" he asks.

I nod.

"I thought so." he says. "I like the torn leather jacket. Very punk."

"Fuck you." I answer.

Our relationship improves after that, though. The guy's much less of an asshole than I am— and he used to be a Marine!

He carries my pack and takes me to where I'm staying. It's with Alex, his girlfriend Noey, their roommate Chris, and *his* girlfriend Nicky.

Chris is a blond surfer type boy from the big Island. He plays in a ska band (EXIT 24), smiles a lot, doesn't eat meat, goes out every night. Days he spends fucking his beautiful girlfriend. Much of the rest of the time he talks about it.

"There's only one kind of meat I like to eat... Get it?"

He's a happy-go-lucky-ready-to-go-out-and-have-a-good-time kinda guy. Nicky too, is cheerful, smiley and easy going. On the other hand, Alex, at whose invitation I'm staying here, is a wirey 19 year old with the face of a little kid. He never leaves the apartment. All day he's on the computer or practicing his guitar. He plays in half a dozen punk bands including the crossdresser fronted IMMINENT RIOT, where Noey drums.

When not playing guitar or computer, Alex smokes the green and reads zines. He's pale, cynical and asocial. His girlfriend and drummer, Noey, is even more extreme. Dyed black hair. Riot Grrrrl glasses. She's a merry prankster with attitude.

Example: We're at a big punk show. A benefit for the homeless organized by Hawaiian kingpin, Jason. (See the endnotes for more on this tragic personality.) He's let Noey sell from a table outside.

It's a fund-raising sale. To pay for the band to go to Maui. Noey and her female friends sell cookies and bottled water. Before long, they've sold out.

"Dig through the garbage," Noey tells the girls. "Find any old water bottles."

In a flash, she has a stack of dirty empty bottles. Then, she's gone. Into the ladies room. In a few minutes, she's back. Bottles cleaned, refilled— from the sink.

"Water! Bottled water fifty cents!" she shouts to the crowd.

Before long, she's sold out AGAIN. Including one to a cop. The ultimate recycle.

It's into this milieu I'm dumped. Fresh from the airport. Before I do anything, I call the computer "repair" place in L.A.

"Just ship it back to us," says Ben. "We'll fix it again."

Shipping, however, costs me another sixty dollars.

Alex ventures out to the local diner— next door. After seeing the *Mahalo* on the garbage can flaps, I figure I've learned my first Hawaiian word: garbage. Alex laughs.

"That doesn't mean garbage," he says. "All the mainlanders think that. It really means PUSH."

I appreciate the information, but resent being called a mainlander. I later learn there are worse epithets. The most common being *haolie*, pronounced [howl-lee], meaning "whitey." There's also *moak*, pronounced [moke] meaning "Samoan." Is there another place in the world that has a curseword for Samoan????

I spend a week on Oahu island, hanging out at Waikiki, seeing shows, watching SORRY rehearse a very funny Sesame Street parody. Alex and I help with the words. Then, it's time to hop over to the REAL Hawaii. The big island with that name.

Before I leave Oahu, I call Stevyn. He's a friend of Pennie's, a longtime pal of mine. I don't know exactly what Stevyn does, except that he lives on the side of an active volcano. I could use an exotic pal in the volcanic wilderness. And he'll probably be good for meals while I'm there.

"You've got to meet him, Mykel." says Pennie. "You'll like him. He's smart, funny and has a stupid Y in his name, just like you."

I call him to identify myself and my relationship with Pennie.

"Oh, it's you," he says, "Pennie told me about you. Yeah, you can stay in the back room here— but I work and need space to chill out."

"That's okay," I answer, "I'm just looking for a pal in a place I don't know."

"What are you going to do for food?" He asks. "There are no stores here in lava-land."

Great, Not only won't he cook for me, but he won't even let me use a couple days worth of macaroni and cheese."

"Okay," I tell him. I'll go shopping in town. My plane gets in at two PM. Where do I get a bus to your place?"

"There are no busses," he says. "Call me when you get to Volcano Village (population 1516). Maybe I can come pick you up there.... if I'm not busy."

"How do I get from the airport to Volcano Village?" I ask.

"Pennie tells me you're pretty smart," he says. "You'll think of something."

The airport is about five miles from Hilo, the closest "big" town. From Hilo to Volcano Village is another twenty miles or so. I walk from the airport to Hilo. Backwards. Facing traffic with my thumb out.

Once in town, I buy some coffee, sardines, lots of ramen, canned tuna, and a six pack of Old Milwaukee. The total bill? Thirty-five dollars. Groceries aren't cheap in Pineappleland.

Then it's back to hitching, this time with an additional bag full of groceries. I wait. It begins to rain. No one stops.

It's not that Hawaiians are nasty or mainlandophobic. It's just that not all that many of them casually travel up the side of a volcano. Only tourists do that. Tourists don't stop for hitchhikers.

Finally, a local stops for me. A big moak, shirtless, with tits that'd do a centerfold proud. He smiles at me when he opens the door.

"Hey man, where you stay from?" he asks.

"Hey man too," I answer. "I come from other island."

"Kauai, man? " he asks.

"Manhattan, man." I answer.

His eyebrows pull together in thought. I don't think he gets it. But he IS going to Volcano Village.

He lets me off in front of a local eatery called "The Steam Vent Cafe." now nearly four thousand feet above sea level, I zip my jacket against the cold. Then, I call Stevyn.

"Hi," I say, "I'm here. Right in front of the Steam Vent Cafe."

"Oh, it's you," he says. "I'll come and pick you up... when I get a chance."

In less than three hours, he's there.

"That torn jacket may be fashionable," he says, "but it won't keep you warm."

I don't say anything, but just get in the car.

We drive through nowhere, down a nowhere street, past a nowhere golf course until we get to a clump of log cabins in the middle of nowhere. In the larger one are two men and a diaper-wearing monkey.

COLUMNS

This is not a symbol. I'm not using magical realism. I'm talking about an actual tail-bearing, armpit scratching, banana eating monkey!

In the smaller cabin, lives Stevyn.

When we arrive, he shows me the back room and tells me the rules.

"This is where you'll be staying," he says. "Here is the heater. You can keep it on for a little bit, but make sure you shut it off when you're in bed."

I nod.

"You have your own entrance in the back. There's no need to walk through the rest of the house to disturb me. Also, the bathroom is in my side of the house. So, if you need to piss during the night, just go into the back yard."

Stevyn walks back into his side of the house and closes the door between us. I check out the back yard. It's lush, with plenty of trees and underbrush. It ends abruptly in a fifty foot cliff, dropping to rain forest below. Did he want me to walk out there in the dark looking for a place to piss?

I continue my walk to check out the volcano and to get an idea of where I am. There are only a few hours of light left. When it gets colder, I return to the cabin, entering quietly through the back door.

Music blasts from the other room. Something New Agey. The same guitar and piano over and over. Then comes... THE FLUTE! Full volume! The world's most obnoxious instrument: not by accident shaped to be shoveable up the flautist's ass!

I brought earplugs for punk shows. Who wudda thought I'd be using them for a flute!

Earplugs firmly in place, I jerk off to nothing more than my imagination and a little Ben Gay rubbed on my balls. After that, I pick up my pen and paper and start writing:

Independence is violence. Except for Czechoslovakia, where has a country divided without setting up a continued point of violence? India-Pakistan. Pakistan-Bangladesh. The former Soviet Union. Yugo-fuckin-slavia for G-d's sake! Everywhere. The more factions, the more boundaries, the more ethnicly pure the people, the greater the violence.

Independence means LESS freedom, not more. It means another border, another place to show a passport, another ideology, another, narrower, more sectarian set of laws. Don't talk to me about "Free Tibet" unless you're willing to support "Free Dixie," and you're a bit late for that one.

****

SPRING BREAK PART TWO will probably be next month's column, unless something even stranger happens!

ENDNOTES: [*Thanks to your protests, sit-ins, marches and church burnings, MRR no longer has column length restrictions. All power to the people! Yeah!*

Still, visitors to my website: www.freeyellow.com/members2/seidboard/index.html, or column subscribers (email to: MykelB@ix.netcom.com) will receive a few extra endnotes.]

—> You should write to Alex Idiot for his zine or just to find out about the Hawaiian Scene: 2828 Kapiolani Blvd (C), Honolulu, HI 96826 email alex_idiot@hotmail.com. You can also contact Christ and EXIT 24 there. They've got a CD that's as much fun as they are.

Speaking of CDs, Alex introduced me to THE CONNIE DUNGS from Kentucky. They're my new favorite band. In case you haven't heard, they've got the best punk vocalist since HR! Their songs are funnier than a farting teacher. Please guys, send me some vinyl— even CDs! I love you!

—>*Something missing? dept:* I got a questionnaire from a homo dating service. In the section "Tell us about the person you would like to meet," there are the following choices:

WOMEN: How feminine should she be?
__feminine __soft butch
__butch __doesn't matter.

MEN: How masculine should he be? __very masculine
__fairly masculine __doesn't matter

Your choice of women goes from fem to butch. Your choice of men goes from very masculine to fairly masculine. I wonder what kind of mustache THIS survey writer had— or wanted.

—>*Site of the month dept:* There's been this email sitting around for weeks. I just let it go. What have I been missing? It's ROCKBITCH, a band after my own... er... heart. At www.rockbitch.com. Yowee! I can't wait to do... er... see 'em in person! I don't know if they read MRR, but if so, I promise a semen-stained hanky in exchange for a vid! Thanks for the tip, Bart!

—> *Evil Boding dept:* Suzy Poe, editrix of notorious *Popular Reality* (1116 Shepard St, Lansing MI 48912) writes about lefty infighting, "Many of the squabblers I know are becoming friends— or friendly— this year. It seems like a weird karmic thing that could only be the demise of the small press in America." THAT's why I'm not getting hatemail like I used to! You're my friends!

—>*I think I have problems dept:* Jason is the well-meaning Hawaiian promoter who set up the homeless benefit where Noey sold (and resold) the water. The boy is also the most important flame keeping Hawaiian punk alive. At the benefit, Jason set up his new video camera to tape it for posterity. Where else could you get so many Hawaiian punks together? It, along with the time and money Jason invested with no return was too good a deed.

Altruism is not something God takes lightly. And she didn't. Someone stole Jason's camera. Later that night, Honolulu cops arrested him for riding a motorcycle without a license. He rode three blocks. They also jailed the girl he was with. She had an outstanding warrant— for a traffic violation. Camera, bike and girl— gone in a few hours!

This just in: Jason broke his collar bone skateboarding. What is this? Was he Hitler in a past life and now paying for it? Instead of shit, Jason deserves thanks and support. Visit his *Hawaiian Express* webpage at: http://members.aol.com/Hwnexp/ Buy something from him. I know it's on AOL, but you'll live.

—>*Monster scam?* I don't know. But since they don't ask for money, it can't hurt.

Naes told me about a company called MONSTERBOOK. It promises $10 or stock in the company to anyone who signs up other members. But, a careful reading of the fine print says you'll get paid "when and if we go public"

You connect at the website: http://www.monsterbook.com/SignUp2.asp When you sign in, you put in a referring number. Use mine for starters: **318461.** Then you get your own number to spread to others.

After that, you'll get a free internet directory in the mail. You'll also get either cash or a stock certificate "when and if." I wouldn't hold my breath. But since they don't want a check or credit card number, it can't hurt to join up.

Jello Biafra sang with NOMEANSNO at the Great American Music Hall in SF. The band started playing Beat on the Brat which for some reason, Jello doesn't know. He messed up the song completely to the point where a Wright brother had to try and steer him in the right direction by singing with him. It didn't work, Jello went on and on like a late Frank Sinatra and ended the song by starting the chorus after the band had stopped playing.

Dave Mello, former drummer of OPERATION IVY invested his big royalty checks in a record store called Mad About Music in Lake Tahoe. Him and this guy named Boyd are doing pretty well with it. The thing is that Jesse the singer from OP IVY is a loser big-time and, being a little jealous of his former band mates lifestyle, moves to Tahoe as well. Jesse has not only blown all his money, but has failed to pay taxes as well. He starts a band called THE FADE with Boyd basically to make some money to pay the gub-ment. Ben Weasel,

Columns

offered them a record deal before even hearing what the band sounds like. Well, that's not really that dumb, stupid kids buy those horrible OP IVY bootlegs for crissakes. Lookout turned Jesse down because he is involved with several paternity suits with other bands on their label. Anyhow Jesse went to Chicago and hired studio musicians to play on the FADE record and Jesse went home with what was left of the recording advance and set it down at a craps table back in Tahoe. Basically Jesse hopes to one day play the casino circuit so he can gamble with the high rollers.

Speaking of Panic Button records, MORAL CRUX decided not to masturbate on their last tour so that the increased sexual tension would give them a little more stamina on stage. Well, they failed miserably at the abstinence as well as being a big bore on stage. Anyhow, when they played SF, the second nights show was across the street from the Lusty Lady. Justin the bass player went to jerk-off in one of the booths and realized the singer from the band they had played with the night before was dancing. Didn't stop him tho, he even held it up high so she could see him finish up and then grabbed the rest of the band so they could ogle her boobs.

Hey someone sent me I HATE NICK FITT stickers. If you want some write to Big Bloodbath of Excitement Zine P.O. Box 775 Slatersville, RI 02876. Someone also told me that Nick is claiming to be in MXPX now and badly superimposed his head on one of the band member's bodies.

The LITTLE BUNNIES got beat up by an all-girl band called THE LILY PADS. The word I got about the incident is "The Bunnies were writing checks with their mouths that their bodies couldn't cash."

THE GRUMPIES have broken up because the singer can't maintain his sperm any longer. Wait a minute, why the hell would you quit you're band because you can't maintain your sperm any longer? I would think that a reason to stay in the band. Oh wait a minute, that's maintaining his perm any longer. Oh well, it can't be the '70s forever ya know.

Nazi-Skinhead in the movie American History X, sports an ANTI-HEROES tattoo. Film, at eleven.

Warning, do not buy a pair of BLANKS 77 underwear. Mike Blank personally jerks off in every pair. Actually, I think I saw one of the Donna's buying some.

Ok, I heard that Lookout Records had an hour-long meeting about my column in which I claimed that one of THE DONNA'S is pregnant. Well, at least they aren't having any problem maintaining their sperm. What did they talk about for A WHOLE HOUR?! Maybe they worked on the band's writer to include day care at every show. The truth is that no DONNA is pregnant. The Lookout offices have been burdened with packages containing stuffed animals, handmedown cribs and carriages and baby clothes. Although the problem with the rumored pregnancy was talked about the bigger problem of getting their bands into shape was dealt with head on. In fact, from this point on Lookout has signed all their bands up with a local gym. They decided the man-hours spent in worrying about which bands are putting on too much weight is not worth it and they also decided to not sign any more bands with fat people. I dunno but I like those bands with fat people in them, it makes you think "Hey a butt-ugly pimple-faced girl/guy like me can sleep with someone in a real Lookout band and they actually bought me a candy bar and a coke afterward!" Hey, isn't that what punk rock is all about? No, punk rock is about dressing up and looking good, yeah! Hey kids the sad truth is that punk rock is about whining and I say that the more you whine about stuff I make up the more you deserve to be made fun of for it. I think most people are stupid, but I also think most people are smart enough to realize this column is all about stupid. The saga continues. Tune in next month (maybe!?) for more. And send me some dirt damnit. Annerkey@msn.com

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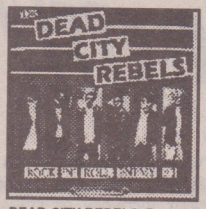

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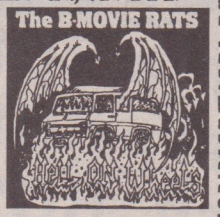

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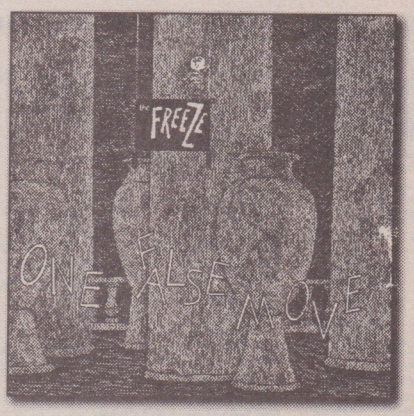

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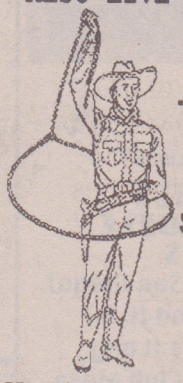

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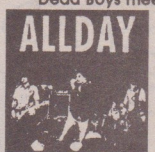

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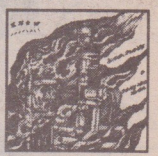

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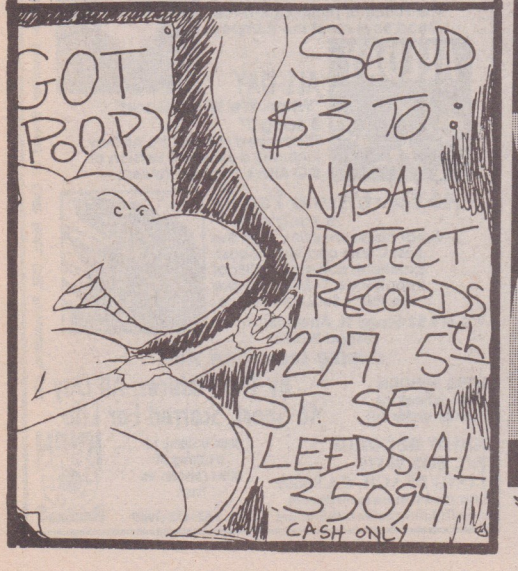

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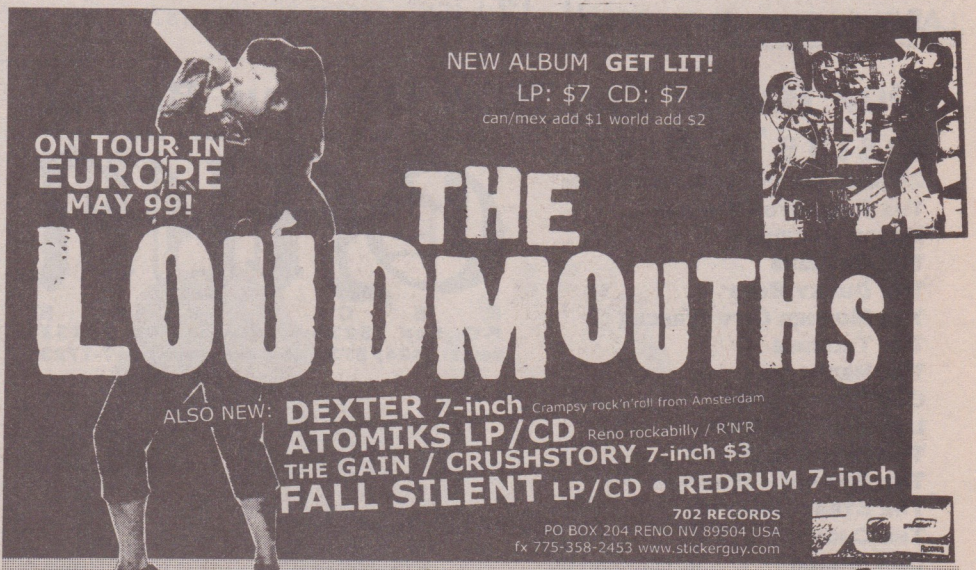

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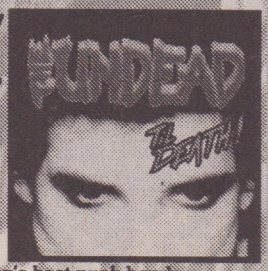

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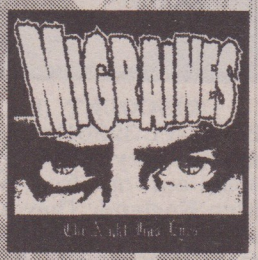

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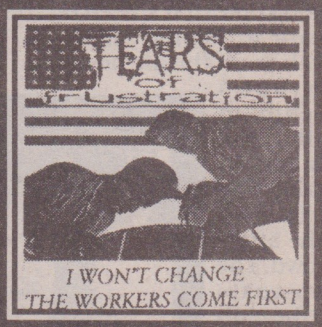

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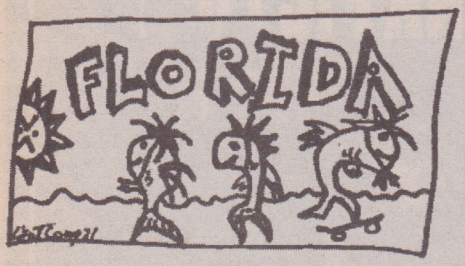
Yeah, yeah, we ran a Florida scene report last month, but that was a general report. This month is specifically Gainsville and Orlando. Enjoy! –Ed.



I'm sitting here on the steps of the Baptist church in downtown Gainesville. People walk by, it seems like I know 1/2 of them. There's the paramedic punk guy, that guy with the stolen bike tire, the activist punk, that guy who I hate, the cook, the baker and the burrito maker, the punk rock teacher, the pregnant and the timid, and that other guy who is stupid beyond belief.

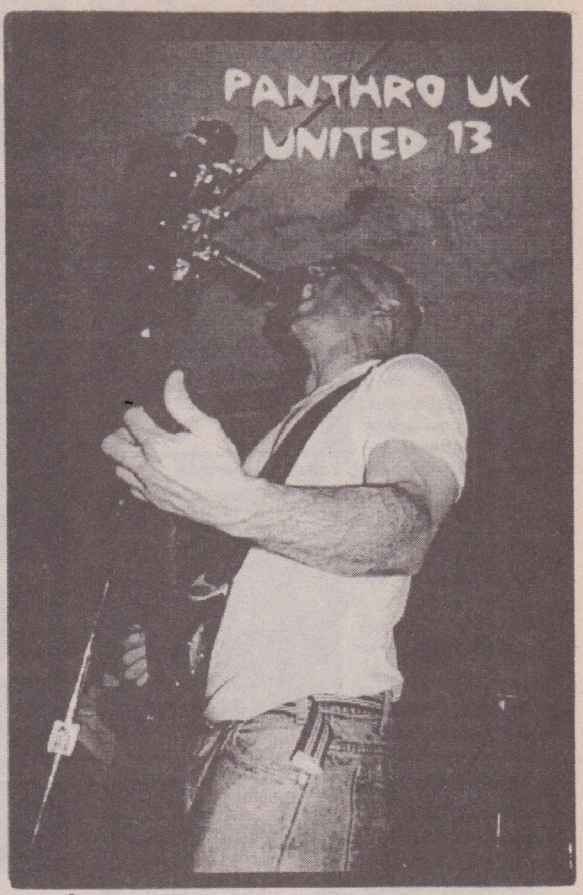
We're really isolated here. It is probably cold as a witch's tit where you are, but not here. There's not even much traffic here in Gainesville. In your town the careers are taking off but everyone's stuck in a line of cars. That's what the locals here have escaped. Everyone's a familiar face.

This year looks to be a little different for bands and music in Gainesville. Last year we had an underground record store, a club, and a pirate radio station or 2. This year the club was bought out from under us, the record store was forced to move and the FCC and the state troopers broke in and stole the radio equipment and fined the pirate DJs. Rumor has it that 17 pirate stations in Miami were shut down and fined as well. (And a radio show that's been on the air for 15 years in Miami called Off The Beaten Path is off the air now too).

Everyone's favorite club in Gainesville, the **Hardback** is closing to make way for a new 'cigar bar' to serve the after-theatre crowd. The theatre happens to be next to the club and caters to a group of stale playgoers who smell bad enough already and look like death molded over. But there is no time to look back because the scene is blooming again. Matt Sweeting who ran the club is playing in **ASSHOLE PARADE**. ASSHOLE PARADE (POB 14344 Gainesville, FL 32604) sounds like an angry circus elephant that's broken loose and run away and started playing shows. They have a cool style and demand respect with minute-long hardcore. It's free from the trudging-through-mud sound that seems to be popular in most other places, and they have a split with PALATKA that rules and a baby girl due for release by the time this is printed. (write to Jason PO Box 13673/ Gainesville/FL 32604).

The Hardback closed with a bang. There was a 2-day party with all of the bands from the scene playing 3 songs each. At the end of the second night there was a full blown riot as strikeforce diablo sent the 300+ crowd into the destructive frenzy. Have you ever wanted to end a show by tearing the club down? Nothing was left unturned, the roof was torn down, the bar broken, and they tore down the bathroom stall just as I was taking a dump! All items were taken to the street outside and in the end, riot-geared cops showed up. The highlight for me was when two of my college classmates who were walking innocently around the corner just as one guy was on the roof blowing fire from his mouth using a torch and some fluid, and people were ramming the windows in with the door jamb.

PANTHRO UK UNITED 13 (POB 12102 Gainesville, FL 32604) just got back from a nation-wide tour playing with D4 in Minnesota and are tighter than a frog's asshole now. Spartacus and Perisoso are still the best songs, but they got new stuff now too; including a split with WARDANCE ORANGE. Get their records from No Idea (address below).



DISCOUNT (PO Box 5312 Vero Beach, FL 32961) moved to town a year ago and they rule. They got two new CD splits out, one from Australia and one from England. They sound like lots of stuff that I've heard long ago and not many people play today, but with better vocals and energy and songwriting. Sometimes it is like a not-so-good dream that you are fighting and losing, but never giving up. DISCOUNT has introduced me to BILLY BRAGG with their 5-song tribute CD. Now I can't get it out of my head unless I sing Sha La La La by the Ramones. (Fueled by Ramen PO Box 1 2 5 6 3 Gainesville, FL 32604).

Also AVAIL, HWM, RADON222 and the UNHOLY ALLIANCE played together in January for the 6th anniversary of the Skate Park of Tampa. 1700 people showed up and mixed vert skating and music. RADON (POB 1 2 6 9 2

Gainesville, FL 32604) is back together with a new bass player (James) and now go by the name of **RADON222** (222 is the atomic weight). They've got 3 full-length records coming out this year, the first was released in October and is called "28", then old stuff on a CD will come out this summer, and then new stuff will be out next October. They're going out on a tour up to Chicago in the second week of April. Also in the back together again section is the hardcore madness of **SECTION 8**.

No Idea Records (PO Box 14636 Gainesville, FL 32604-9041) is distributing vinyl and CDs and producing local records that are known for their artwork; including LESS THAN JAKE, HOT WATER MUSIC, PANTHRO UK UNITED 13, FAY WRAY, RADON, ASSHOLE PARADE, ANKLEBITER, THE USUALS, I HATE MYSELF and CLAIRMEL. The HWM 'Live at the Hardback' record is the latest release. Chris and Chuck have an awesome side project called **RUMBLESEAT** that kicks my fanny and makes me wanna slap my dog.

That's all, maybe someone will write in next month when they get some pictures developed from the HARDBACK's last show; and someone can write about REINA AVEJA, THE BRITTLE STARS, AS FRIENDS RUST, THE HABITUALS, NEXT TIME AROUND, THE LEXINGTONS, SECTION 8, *Scenery Zine*, and the Wayward Council record store.

May your stools be wet and the toilet paper be thin. -The Secret Scene Reporter.

(Dear SSR-If you would like your photos sent back, please send us your address again. Thanks –Ed.)

Things in Orlando are better and worse then they have ever been. Better because there is a kick ass record store that sells nothing but punk music. Worse because there are limited venues to play. **D.i.y.** records used to put on shows at their old store but due to the property being sold they had to move to a smaller store and lost the ability to do shows.

There are a couple of venues that will do all ages shows, but none on a daily basis. **Sapphire Supper Club** has all ages Mondays and occasionally other days, but they primarily book national acts. **Wills Pub** is a great drinking hole that lets anyone play there and he'll do all ages shows on Sundays if it's early. Last year he got together with the folks at d.i.y. and did a huge ska festival with several local and national bands.

Since there aren't any real consistent places to hang out and see shows bands are forced to practice and practice. That means there are a lot of good bands currently in the Orlando area.

BLACKHEAD just released "The Unfantastic Four" on Flat Broke Records and they play excellent sarcastic pop punk. They are planning a split with **MULLIGAN STU** in the near future. **COMMUNITY SERVICE** are another great upcoming pop punk band
who are in the process of funding their first CD. I've had the pleasure of hearing this and its going to be very good when it does get pressed. Unfortunately Orlando doesn't really have a strong pop punk scene and these are the only two current bands I can think of which are active.

In the three chord punk rock vein Orlando recently lost **SHIN DIG** who played many shows over the years. **THE MALEFACTORS** just released "Three Chords and The Truth" on Punncrock Records. It is a first for the band and the label. Up and coming bands that I have not had the pleasure of hearing as of yet are **BRISTOL 77** and **THE ABORTIONS**. They both play chaos punk. **THE COMMODES** have released a cassette along with **CP-88** (to follow up their 7" from last year). Both of these bands play straight forward punk rock and will probably be working on other projects in the near future. **THE RUNNAMUKS** are a political punk band who have released a demo and I expect something from them soon. **THE STOUTS** are Orlando's only Oi! band and recently opened up for HEPCAT and RANCID. They have a couple of tracks on a Helen of Oi! comp and a demo tape. These guys are definitely going places.

The ska side of things has slowed down considerably over the past year mainly due to the demise of the old d.i.y. One band that has survived the crunch is **FAT TIMMY** and they just released a CD entitled "Kabuki Man" which is well produced and has been getting some radio play. Traditional ska outfit **THE PINSTRIPES** recently released a demo tape. Shortly after **COLDSPOT 8** - Orlando's best trad band - released their debut 7" their lead singer was recruited to front hugely successful swing band **ROCKET 88**. This has hindered the band as they can't play as many shows as before. **THE SPITVALVES** are a group of ska punksters who won a slot on the local stage at the Warped Tour last year and will be opening up for the MIGHTY MIGHTY BOSSTONES in Boston later this year. Other bands to look out for: **THE SUPERVILLIANS** and **JUMPSTART**.

Orlando seems to be excelling in the hardcore department. There are several hardcore bands all working hard to release material. D.i.y. records will be putting out a compilation CD with all of the local hardcore bands (with the exception of BLOODLET who were too busy). Probably the two most known bands will be **SHYSTER** (who have more of an emo sound with their latest EP) and **DEAR EPHESUS** (a Christian band on Bullet Proof Records). Also included on the compilation will be emo bands **PETERBUILT**, **CORIOLOS** and **BACKHAND**. Screaming hardcore veterans **CARLISLE** and **DRAGBODY** will also be involved. Unity core **FORTITUDE** will pitch in as will the emotional (but not emo) **SONG OF KERMAN**. **13 LB SLEDGE** will deliver their street style hardcore and **KILLS COMPETITION** will contribute their political new school sound. The CD will be entitled "Spirit of '99" and will be out on Go Team Records which is operated by d.i.y. and Anthony Torres (http://www.gosluggo.com).

DEROOT are another hardcore outfit with heavy drums and are currently being courted by several labels. They currently have an independent CD which is doing very well. There are tentative plans to have them included on the d.i.y. compilation also.

Other local bands that have been doing it long and hard and deserve mention are mod power popster duo **NUTRAJET**; metallic hardcore jazz fusionists **GARGAMEL**; garage band **THE HATE BOMBS**; rockabilly band **BLUE FLAME COMBO**; ethereal band **BLUE EYES**; the amazing tribal percussion band **UMOJA**. I am sure there are many more that I am forgetting at this moment.

All bands can be reached through d.i.y. records at 2804 Edgewater Drive, Orlando, Florida 32804. Email snag@diyrecords.com or on the web at www.diyrecords.com.

I'm A Sellout!

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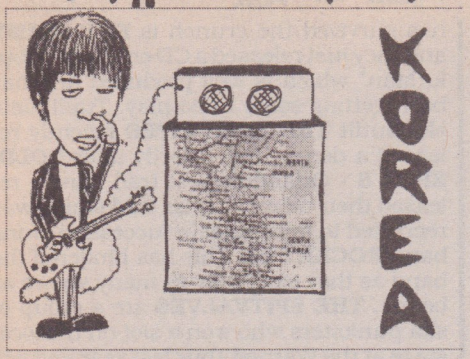


Standing outside the main gate of Hong Ik University in Seoul, I watch a short old Korean woman—the hunched curvature of her back revealing a lifetime of a labor—effortlessly pushing a two-wheeled cart heavily stacked with produce for sale on the street. A young man, presumably a student, saunters past her with a guitar slung over his back, cherry red liberty spikes sprouting form his head. All along the street are luminous marquees and dayglo neon signs in Korean and English promoting supermarkets, fast-food chain-restaurants, and various other shops. These are signs which hang from contemporary structures eclipsing dilapidated backstreet hovels with fading tile roofs. It is evidence of an increasingly anachronistic mode of living giving way to modernity in a country largely considered to be 'developing.' The punk sauntering down the street, of course, is a cultural byproduct of this technological advance; a response to the westernization, or more accurately, the Americanization, of life throughout the Republic of Korea.

Frankly speaking, the emergence of a 'punk scene' within the Republic of Korea is one of the few positive results of Americanization. Forty-six years after the Korean War, the US continues to occupy this small, seemingly insignificant peninsula with 35,000 soldiers. Industrial corporations, known as chaebols, such as Daewoo and Hyundai have decimated the nation's environment to such an extent that the acidity of Korea's rain is among the highest in the world. Along with Americanization and industrialization also comes the consumer market where products and property take precedence over people.

Although the modestly sized punk scene in Seoul—a scene centralized around one club in the Hong Ik University region—isn't overtly political as are the scenes revolving around squats and collectives throughout the US, it stands in opposition to the technological and corporate developments which have instilled a sense of helplessness in people throughout the world. Rather than depend on being spoon-fed culture through Korean media, the people involved in the punk scene employ the usual DIY ethic. They do not wait for established record labels to release their music. Nor do they wait for established venues to place them on bills. Since the emergence of a scene in Seoul with the opening of **the Drug**, a squat-like club hosting shows, in 1994 a record label sponsored by the Drug as well as a punk shop/community center has developed. CDs are released every few months and the small number of punk bands which exist play shows at the club Thursday through Sunday.

The Drug sits largely secluded in the narrow backstreet of a residential area two blocks from Hong Ik University. Outside the club, closer to the main street, are large well-lit fuscia signs with black letters boasting 'Punk Club' and, amusingly, a 'Punk Look.' Within the club, in the basement where shows are held, the walls are tagged with names of bands and expressions in both Korean and English. It's no ballroom, and because of its location in a residential area, has been raided and closed by police a number of times for violating noise ordinances.

Aside from the members of bands and the small circle of friends floating around those bands, most at the shows are either high school or university students. Along a bar separating the crowd from the stage where bands play one can see young girls, many still wearing their school uniforms, seated on stools bobbing their heads to the chaos. And such crowds are often no larger than fifty to eighty people. Punk isn't something that's taken the country by storm. Surprisingly, despite the substantial American military presence and sizable community of expatriates living in Seoul, very few westerners attend the shows.

The most palatable and media-friendly band currently is **CRYING NUT**, the first band of their kind to receive any attention from MBC, a major Korean television network. They're also the only punk band to have a song in the Korean Top 10. Unfortunately, they have disbanded to fulfill their obligation to the state and enlist in the military for two years. All Korean men are subject to conscription, which most contend with in their early twenties. University students enlist between their sophomore and junior years to perform twenty-six months of service. Those that attempt to escape conscription are blacklisted from employment and occasionally sentenced to do a short stint in prison.

In the US, any punk band aired on television, included in the top 10, and about to enlist in the Army would be unequivocally excommunicated from the scene. Things, however, appear to be a little different in Korea. Firstly, the exposure Korea has had to punk has been limited to a GREEN DAY tour and music available only on major labels such as EMI. Despite the prolific number of bands

and flourishing scene in Japan, immediately east of Korea, this country has existed, in part, within a cultural vacuum. Historically Korea is referred to as the 'hermit nation.' And since the end of Japanese colonization in Korea from 1910-45, until this year the state has enforced a ban on the import of Japanese cultural products. Thus, Korea has only been exposed to what has consciously forced its way into the country, particularly GREEN DAY and EMI via Tower Records. Of the few cover songs that CRYING NUT

played, two were by the DEAD KENNEDYS, one by SHAM 69, and one a punk variation on a song by the CRANBERRIES.

The bassist of CRYING NUT, Han Kyong Lok, is perhaps the main attraction. He's a short, narrow guy who puts on the cliché air of indifference and stumbles around the club clad in tartan bondage pants and tattered T-shirt, bumping into people as he stumbles and outraging the young high school students who attend the shows en masse. He plays in a number of the other bands as well, including **JOHNNY ROYAL**, a band performing only hardcore variations of BEASTIE BOYS songs.

A friend of the band, In-Su, who towers over most everyone in the club, sings the English-language cover songs, presumably because he's one of the only people among them that can speak English proficiently. With a couple of other folks, he coordinates shows at the Drug and does much of the unrecognized shitwork.

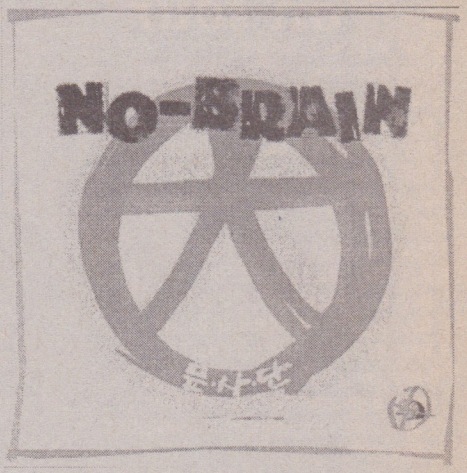
Not much can be said for the lyrical content of their songs. The song that has made the charts and is a favorite among university students throughout Korea, "Mal Dalija", urges the listener to climb upon a horse and ride away. Other songs boast of drinking soju, smoking cigarettes, and generally playing the role of disenchanted rogue.

On the opposite end of the spectrum from CRYING NUT is **18 CRUK**, perhaps the closest thing to anarcho-crust in Korea. Their sound floats in limbo between ABRASIVE WHEELS and NYC's CASUALTIES. Initially, the name of the band was SHIPAL, an abridged version of a larger invective expression which states that 'you would sell your mother's pussy on the street.' The only English equivalent to this expression which is as commonly used is simply, 'Fuck you!' The Ministry of Culture, however, blocked the release of their CD until the name was changed. And the name was changed to Eighteen Cruk: ten, pronounced *ship* in Korean, and eight, pronounced *pal*. It's difficult to say why the 'Cruk' was tacked on at the end, though I'm told this isn't a Korean word.

One of the cover songs SHIPAL CRUK often play is the EXPLOITED's 'Fuck the USA.' It's a song one may suspect was carefully selected and stands as evidence of the tangible tension between Korea's younger generation and the thousands of American service members who've been plodding through the streets of Seoul since the 1950's. It's a song which, in English, articulates the anger of many young Koreans who, after last years sweeping economic collapse and consequent IMF bailout, hold the US accountable for the restructuring of chaebols and an unemployment rate which peaked at about eight percent.

SAEBOMAE PIN DDALGIKKOT, a phrase that can be translated roughly as 'strawberries blooming in early spring,' is a band caught somewhere between CRASS and a peculiar sort of techno played with real instruments, save the Moog synthesizer. The vocalist for the band is Kim Kon-ah, a woman of twenty-five who writes powerful and painfully personal lyrics, singing them with comparable power and pain. In "Ddalgikkot", a song included on a split CD with 18 CRUK, she sings of experiences with her father's alcoholism as well as her first sexual experience in which she was raped. Perhaps as a consequence of the patriarchal and inherently sexist Confucian value structure which undergirds Korean society, most men, macho in their posture, leave when this band plays. That's not to say that all men leave, but the crowd is nonetheless predominately women, all of whom seem supportive of this band when they play.

Possibly the only band with reggae and ska undertones in their songs is **NO BRAIN**, unfortunately a band who no longer plays at the Drug due to a conflict with its owner. Although their first CD, a split with a rather bland sounding band, **WEEPER,** was released by the Drug, their second release, a four-song CD single, was independently released.



Other bands worth noting are **GUM**, a band modeling themselves after GREEN DAY, and **LAZY BONE,** another pop band with a bubble gum bubble blowing sound. Both bands play well and are received well by people at the shows.

Because of conscription and the usual in-fighting and back-biting, bands come and go as quickly as the records they sell. Regardless, it doesn't seem that the scene these folks have built will crumble any time soon. For every group which disbands it seems two or three others take its place. And with any luck, perhaps a scene will flourish in Seoul as scenes have in NYC, San Francisco, Tokyo, Hong Kong, London, Paris, and most every other major city throughout the world—blossoming byproducts of debased societies. -Billy Verdin.

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6-May Sarasota, FL @925 club
7-May Ft Lauderdale, FL @Club Home
8-May Augusta, GA @Infernal Racket
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23-May FT Collins, CO @ the Starlite
24-May Sheridan, WY @The Fairgrounds
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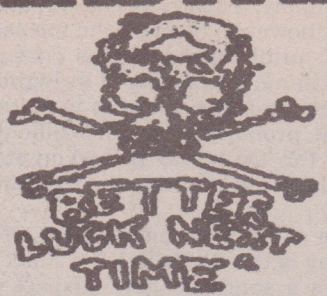

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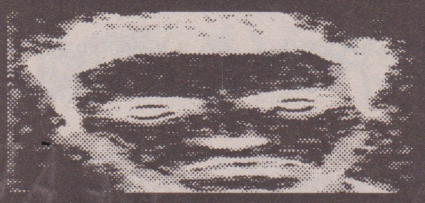
MAXIMUMROCKNROLL

JUNE 1999

NEWS...NEWS...NEWS...NEWS



THE CURRENT BOMBINGS BY NOAM CHOMSKY

There are two fundamental issues: (1) What are the accepted and applicable "rules of world order"? (2) How do these or other considerations apply in the case of Kosovo?

(1) What are the accepted and applicable "rules of world order"?

There is a regime of international law and international order, binding on all states, based on the UN Charter and subsequent resolutions and World Court decisions. In brief, the threat or use of force is banned unless explicitly authorized by the Security Council after it has determined that peaceful means have failed, or in self-defense against "armed attack" (a narrow concept) until the Security Council acts.

There is, of course, more to say. Thus there is at least a tension, if not an outright contradiction, between the rules of world order laid down in the UN Charter and the rights articulated in the Universal Declaration of Human Rights (UD), a second pillar of the world order established under US initiative after World War II. The Charter bans force violating state sovereignty; the UD guarantees the rights of individuals against oppressive states. The issue of "humanitarian intervention" arises from this tension. It is the right of "humanitarian intervention" that is claimed by the US/NATO in Kosovo, and that is generally supported by editorial opinion and news reports (in the latter case, reflexively, even by the very choice of terminology).

The question is addressed in a news report in the NY Times (March 27), headlined "Legal Scholars Support Case for Using Force" in Kosovo (March 27). One example is offered: Allen Gerson, former counsel to the US mission to the UN. Two other legal scholars are cited. One, Ted Galen Carpenter, "scoffed at the Administration argument" and dismissed the alleged right of intervention. The third is Jack Goldsmith, a specialist on international law at Chicago Law school. He says that critics of the NATO bombing "have a pretty good legal argument," but "many people think an exception for humanitarian intervention] does exist as a matter of custom and practice." That summarizes the evidence offered to justify the favored conclusion stated in the headline. Goldsmith's observation is reasonable, at least if we agree that facts are relevant to the determination of "custom and practice." We may also bear in mind a truism: the right of humanitarian intervention, if it exists, is premised on the "good faith" of those intervening, and that assumption is based not on their rhetoric but on their record, in particular their record of adherence to the principles of international law, World Court decisions, and so on. That is indeed a truism, at least with regard to others. Consider, for example, Iran offers to intervene in Bosnia to prevent massacres at a time when the West would not do so. These were dismissed with ridicule (in fact, ignored); if there was a reason beyond subordination to power, it was because Iranian "good faith" could not be assumed. A rational person then asks obvious questions: Is the Iranian record of intervention and terror worse than that of the US? And other questions, for example: How should we assess the "good faith" of the only country to have vetoed a Security Council resolution calling on all states to obey international law? What about its historical record? Unless such questions are prominent on the agenda of discourse, an honest person will dismiss it as mere allegiance to doctrine. A useful exercise is to determine how much of the literature -- media or other -- survives such elementary conditions as these.

(2) How do these or other considerations apply in the case of Kosovo?

There has been a humanitarian catastrophe in Kosovo in the past year, overwhelmingly attributable to Yugoslav military forces. The main victims have been ethnic Albanian Kosovars, some 90% of the population of this Yugoslav territory. The standard estimate is 2000 deaths and hundreds of thousands of refugees. In such cases, outsiders have three choices:

(I) try to escalate the catastrophe

(II) do nothing

(III) try to mitigate the catastrophe

The choices are illustrated by other contemporary cases. Let's keep to a few of approximately the same scale, and ask where Kosovo fits into the pattern.

(A) Colombia. In Colombia, according to State Department estimates, the annual level of political killing by the government and its paramilitary associates is about at the level of Kosovo, and refugee flight primarily from their atrocities is well over a million. Colombia has been the leading Western hemisphere recipient of US arms and training as violence increased through the '90s, and that assistance is now increasing, under a "drug war" pretext dismissed by almost all serious observers. The Clinton administration

CONTINUED ON PAGE THREE

MAXIMUM ROCKNROLL

AN INTERVIEW WITH A SERBIAN HARDCORE PUNK

MRR: Can you explain how the news/government is informing the public in Belgrade?

BORIS: Now let me tell you something about the government and media here. On Wednesday the 24th, late night-early morning, independent radio B92 was shut down by the ministry of telecommunications under the excuse of technical difficulties. Allegedly they were transmitting their program with more than 300 watts power, but in fact they were transmitting at only 192 watts. Radio B92 was consistently informing people of Serbia about the actual happenings in the world and Serbia. The day after their shutdown, Serbia and Montenegro were attacked by NATO forces. The government and media were pretty short on information about casualties and actual situations on Kosovo. Needless to say that during the October threats by NATO, Serbian government passed laws on the media that were created to fit into this whole war situation. The media were restricted to give information that would lower the morale of the citizens of Yugoslavia. This brought on huge shutdowns of newspapers, independent radios, and such a real witch hunt. Anyway this should give you a picture of the media information passed by our government. Consistent talk of high morale of the people and army is such nonsense that is only for the sake of propaganda. I gotta say that internationally so called "independent" media machinery is doing the same propaganda but in the opposite way. So that's the main reason I took this responsibility of becoming the media.

MRR: Can you give me your opinion of this and what you perceive as what is actually happening?

BORIS: I kinda gave you my opinion on this in my first answer. I think that the information given is watered down or exaggerated into whatever the governments needs. I try to see as much as I can from my apartment (and that isn't much, but I can tell you for sure that Batajinca went thru massive bombings last night). So I think that there's more happening than anyone can perceive at this moment. I'm pretty sure that the Yugoslavian army started attacking positions of Kosovo Albanians. Just as I'm sure that NATO and their supporters are about to give as much arms and fundamentalists to the Kosovo. War is about to happen and I don't think that Milosevic is the only one to blame. It takes two to tango baby!!

MRR: Can you make an attempt at simplifying the dynamics of racism/genocide occurring? Can you explain your beliefs about the UN stepping in and attempting to solve this situation by bombing? Can you give some possible outlooks of the future?

BORIS: Huh. That's a tough one. There's this century old hatred there. I'm sure that Serbs are just as racist as Albanians. Throughout history there was genocide upon Serbian people by Albanian fundamentalists. And now recently with Milosevic's politics of oppression gave a reason to lot of Albanian people to hate Serbs. So you have genocide on both sides. It's a fucked situation that can't be solved by any bombing or foreign interfering. Only by the local status. Nobody can decide for the people who live there. But since brainwashing occurred on both sides and NATO interfered..we're doomed!!

MRR: What are you doing during these days of attacks? Sleeping? How are you staying safe? Is the city just empty?

BORIS: I'm constantly reporting, writing emails, talking on the phone with my friends from other parts of the city or other cities. I'm trying to make myself clear minded and sober as much as possible, since my own racism can make me a pawn in this system's game. I got this feeling that I need to protect my dear ones, but than again I realize that this system is the one that wants my freedom for their cause. Sleeping is a bit "rocky" since there's occasional bombings that we experience and in this situation I'm living by the quote "I never sleep 'cuz sleep is the cousin of death". I'm staying safe. Hmmm.. I duno I'm not leaving my apartment much. It's on the sixth floor, it's not safe at all but then again it's my choice to stay here and see what's happening. I think that this experience is pretty important in my life so I want to be as cautious as possible and do something creative and informative.

MRR: Is there any kind of underground movement or interior rebellion that makes itself visible? Is there any leftist movement fighting for power?

BORIS: That's a tough one again. There are some movements but it all comes down to few individuals. I really don't know about rebellion. I would love to rebel and revolt about this system but I would also love to fight NATO. We have very poor resistance. We need older anarchists and leftists who are ready to take radical steps but since it's down to liberals we're gonna suffer. But then again anything is possible. Time will tell. (Not that I can think of any). You can't imagine how everybody in the government seems to have the same outlook on the situation, yet there's not one political party that gives any alternatives. They would be hunted for thinking differently. B92 is one fine example. The governing party SPS is now dealing with the outside enemy, NATO, and there's one radical party that is getting ready to deal with anyone who dares to question their decisions.

MRR: How does this situation affect your DIY/punk lives?

BORIS: Hmmm...not much. Since I'm still vegan, and still sXe. The only thing is I'm not thinking about punk right now. I'm conscious about my feelings and I want to transmit my diy/anarchist ethics into my everyday bomb reality. I don't think about punk and diy all that much at this moment. I don't have the privilege now. I spent last night in total state of shock (stomach aches, I'm warm, but still shake like crazy, and I'm completely out of my mind). I don't have enough strength to think about how to make punk and diy a part of my life except never letting shit like patriotism take privilege over common sense.

MRR: What do the words revolution and progress mean to you?

BORIS: There are two aspects of revolution that I think about and each one is important to me. One is personal revolution, which basically means improving yourself, fulfilling your dreams,making the best time of your life, being conscious of everything/everyone in your life.The other is taking action, doing anything to bring change in your life. By doing some publication/protest/band/ whatever, or by real war on government/capitalist forces/fascists. Along with real guns and everything that goes with fighting there are lot of aspects that take part in revolution and every part is equally important. From distributing records/pamphlets/literature to organizing protests/gigs/art performances.

CONTINUED ON PAGE FOUR

CHOMSKY CONTINUED

was particularly enthusiastic in its praise for President Gaviria, whose tenure in office was responsible for "appalling levels of violence," according to human rights organizations, even surpassing his predecessors. Details are readily available. In this case, the US reaction is (I): escalate the atrocities.

(B) Turkey. By very conservative estimate, Turkish repression of Kurds in the '90s falls in the category of Kosovo. It peaked in the early '90s; one index is the flight of over a million Kurds from the countryside to the unofficial Kurdish capital Diyarbakir from 1990 to 1994, as the Turkish army was devastating the countryside. 1994 marked two records: it was "the year of the worst repression in the Kurdish provinces" of Turkey, Jonathan Randal reported from the scene, and the year when Turkey became "the biggest single importer of American military hardware and thus the world's largest arms purchaser." When human rights groups exposed Turkey's use of US jets to bomb villages, the Clinton Administration found ways to evade laws requiring suspension of arms deliveries, much as it was doing in Indonesia and elsewhere.

Colombia and Turkey explain their (US-supported) atrocities on grounds that they are defending their countries from the threat of terrorist guerrillas. As does the government of Yugoslavia. Again, the example illustrates (I): try to escalate the atrocities.

(C) Laos. Every year thousands of people, mostly children and poor farmers, are killed in the Plain of Jars in Northern Laos, the scene of the heaviest bombing of civilian targets in history it appears, and arguably the most cruel: Washington's furious assault on a poor peasant society had little to do with its wars in the region. The worst period was from 1968, when Washington was compelled to undertake negotiations (under popular and business pressure), ending the regular bombardment of North Vietnam. Kissinger-Nixon then decided to shift the planes to bombardment of Laos and Cambodia.

The deaths are from "bombies," tiny anti-personnel weapons, far worse than and-mines: they are designed specifically to kill and maim, and have no effect on trucks, buildings, etc. The Plain was saturated with hundreds of millions of these criminal devices, which have a failure-to explode rate of 20%-30% according to the manufacturer, Honeywell. The numbers suggest either remarkably poor quality control or a rational policy of murdering civilians by delayed action. These were only a fraction of the technology deployed, including advanced missiles to penetrate caves where families sought shelter. Current annual casualties from "bombies" are estimated from hundreds a year to "an annual nationwide casualty rate of 20,000," more than half of them deaths, according to the veteran Asia reporter Barry Wain of the Wall Street Journal -- in its Asia edition.

A conservative estimate, then, is that the crisis this year is approximately comparable to Kosovo, though deaths are far more highly concentrated among children -- over half, according to analysis reported by the Mennonite Central Committee, which has been working there since 1977 to alleviate the continuing atrocities. There have been efforts to publicize and deal with the humanitarian catastrophe. A British-based Mine Advisory Group (MAG) is trying to remove the lethal objects, but the US is "conspicuously missing from the handful of Western organizations that have followed MAG," the British press reports, though it has finally agreed to train some Laotian civilians. The British press also reports, with some anger, the allegation of MAG specialists that the US refuses to provide them with "render harmless procedures" that would make their work "a lot quicker and a lot safer." These remain a state secret, as does the whole affair in the United States. The Bangkok press reports a very similar situation in Cambodia, particularly the Eastern region where US bombardment from early 1969 was most intense.

In this case, the US reaction is (II): do nothing. And the reaction of the media and commentators is to keep silent, following the norms under which the war against Laos was designated a "secret war" -- meaning well-known, but suppressed, as also in the case of Cambodia from March 1969. The level of self-censorship was extraordinary then, as is the current phase. The relevance of this shocking example should be obvious without further comment.

I will skip other examples of (I) and (II), which abound, and also much more serious contemporary atrocities, such as the huge slaughter of Iraqi civilians by means of a particularly vicious form of biological warfare -- "a very hard choice," Madeleine Albright commented on national TV in 1996 when asked for her reaction to the killing of half a million Iraqi children in 5 years, but "we think the price is worth it." Current estimates remain about 5000 children killed a month, and the price is still "worth it." These and other examples might also be kept in mind when we read awed rhetoric about how the "moral compass" of the Clinton Administration is at last functioning properly, as the Kosovo example illustrates.

Just what does the example illustrate? The threat of NATO bombing, predictably, led to a sharp escalation of atrocities by the Serbian Army and paramilitaries, and to the departure of international observers, which of course had the same effect. Commanding General Wesley Clark declared that it was "entirely predictable" that Serbian terror and violence would intensify after the NATO bombing, exactly as happened. The terror for the first time reached the capital city of Pristina, and there are credible reports of large-scale destruction of villages, assassinations, generation of an enormous refugee flow, perhaps an effort to expel a good part of the Albanian population -- all an "entirely predictable" consequence of the threat and then the use of force, as General Clark rightly observes. Kosovo is therefore another illustration of (I): try to escalate the violence, with exactly that expectation.

Despite the desperate efforts of ideologies to prove that circles are square, there is no serious doubt that the NATO bombings further undermine what remains of the fragile structure of international law. The US made that entirely clear in the discussions leading to the NATO decision. Apart from the UK (by now, about as much of an independent actor as the Ukraine was in the pre-Gorbachev years), NATO countries were skeptical of US policy, and were particularly annoyed by Secretary of State Albright's "saber-rattling" (Kevin Cullen, Boston Globe, Feb.22). Today, the more closely one approaches the conflicted region, the greater the opposition to Washington's insistence on force, even within NATO (Greece and Italy). France had called for a UN Security Council resolution to authorize deployment of NATO peace keepers. The US flatly refused, insisting on "its stand that NATO should be able to act independently of the United Nations," State Department officials explained. The US refused to permit the "neuralgic word `authorize'" to appear in the final NATO statement, unwilling to concede any authority to the UN Charter and international law; only the word "endorse" was permitted (Jane Perlez, NYT, Feb. 11). Similarly the bombing of Iraq was a brazen expression of contempt for the UN, even the specific timing, and was so understood. And of course the same is true of the destruction of half the pharmaceutical production of a small African country a few months earlier, an event that also does not indicate that the "moral compass" is straying from righteousness -- not to speak of a record that would be prominently reviewed right now if facts were considered relevant to determining "custom and practice."

MAXIMUMROCKNROLL NEWS

CONTINUED FROM PAGE TWO

MRR:Please tell us about some of the political and punk projects you are active in!

BORIS: I'm not as active as I wish to be right now I'm active in this progressive punk band called STAGNAT, and I'm doing a zine along with my love Stasa called REBELLION RULEZ. Apart from that I'm also helping a local anarchist group GLIB with their shit but I guess I could do more. Stagnat just started so I don't have much to say about it and the zine is almost finished, but this current state is making it hard to publish.

MRR: Talk about how nationalism plays into your personal feelings currently. In the sense that you despise the Yugoslavian regime and army and all, yet your being attacked by an outside party and your family, land, and how your loved ones. That's got to be confusing.

BORIS: Damn you can bet it's confusing. Mainly because the love we have here is stronger than the hate towards Milosevic and Seselj and all the dirty fucks. I'm trying to keep myself as cool headed as possible..not to trust anyone..question everything. It's hard, so fucking hard.

Huey Proudhon (INTERVIEWER)
PO BOX 95516
Seattle, WA 98145

Boris Bulatovic (INTERVIEWEE)
dr Ivana Ribara 144/28
11000 Belgrade
Serbia Yugoslavia

FIVE MYTHS

Courtesy of the International Action Center

Myth #1: U.S./NATO had to attack "the Serbs" because the Yugoslav government and President Slobodan Milosevic refused to negotiate on Kosovo, a region of Yugoslavia where ethnic Albanians are the majority.
Reality: U.S./NATO bombs are falling on all Yugoslavs: Serbians, Montenegrins, Albanians, Hungarians, Romanis and other peoples who make up the multiethnic Federal Republic of Yugoslavia. There were no "negotiations." U.S. officials like Secretary of State Madeleine Albright, went out of their way to make this point when "peace talks" were held in France in February. Instead, there was an ultimatum presented by the U.S. government to the Yugoslav government that had three points: 1) Kosovo must be granted autonomy; 2) NATO must be allowed to station 30,000 ground troops in Yugoslavia to ensure this autonomy; and 3) A NATO-conducted referendum for Kosovo's independence from Yugoslavia would take place within three years. The Yugoslav government agreed to the first condition, and rejected the second and third, saying they were a gross violation of their sovereignty and the independence of their country.
Myth #2: Yugoslavia is the aggressor in this conflict and Milosevic is a "new Hitler."
Reality: No Yugoslav soldiers, planes or ships are attacking another country. The conflict in Kosovo is an internal issue. A developing country of 10 million people, Yugoslavia is being attacked by 19 countries, including the biggest military powers in the world, which have a combined population of more than half a billion people. Milosevic has been demonized much like Saddam Hussein is. As a State Department official said, "the demonization of Milosevic is necessary to maintain the air attacks." (S.F. Chronicle, Mar. 30, 1999)
Myth #3: Clinton, Albright and the Pentagon generals were moved to action by their concerns about "ethnic cleansing" and human suffering.
Reality: The U.S., Germany and other NATO powers played a key role in breaking up Yugoslavia in 1991-92, arming and supporting secessionist movements. For 45 years after World War II, the many nationalities that made up Yugoslavia lived together in peace. In the civil wars, which followed the break-up of Yugoslavia, there was much bloodshed and human rights violations on all sides. The biggest single act of "ethnic cleansing" was the forced removal of 600,000 Serbs from the Krajina region of Croatia (a former Yugoslav republic) by the U.S.-trained and armed Croatian military in 1995. More than 55,000 of these Serbs, who were resettled in Kosovo, are among the hundreds of thousands of people made refugees by NATO bombing and the conflict in Kosovo. (Julia Taft, Asst. Secretary of State on C-SPAN, 3-29-99) The U.S. "concern" about removal of people from their homeland is very selective. This is not surprising: Virtually the entire continent of North America was "ethnically cleansed" of Native people to make way for the U.S. and Canada, two of the NATO powers. U.S. policy has supported, with arms and money, the removal of Kurdish people in Turkey, Palestinians, East Timorese, Guatemalan indigenous people -- and the list goes on.
Myth #4: The U.S./NATO goal is to protect the rights of the predominantly Muslim Albanians in Kosovo.
Reality: U.S. officials pretend to care about the rights of Muslim people in Yugoslavia, while their policy of sanctions and war kills 300 Iraqis every day -- half children under 5 years old. Most Iraqis are Muslims. The Pentagon is not a humanitarian relief agency and the corporate-owned politicians don't really care about any people -- Albanians, Serbs, Kurds, Iraqis, or the poor and working people of this country. This war is killing people of all nationalities in Yugoslavia, and poisoning their land with radioactive depleted uranium (DU) weapons. Hundreds of thousands of Iraqis, U.S. veterans and their families are suffering from Gulf War Syndrome as a result of depleted uranium poisoning. The Clinton administration and the Pentagon talk about "supporting our troops" before they go into battle, but then deny medical benefits to veterans who suffer from the after-effects of Agent Orange from Vietnam or DU from Iraq. This war will cost many billions of dollars, money stolen from housing, health care, education and other social programs. Each cruise missile costs $1 million. The only ones who will benefit from this war will be the military-industrial complex and big business.
Myth #5: U.S. news reports are balanced and impartial, giving us the true story.
Reality: What we see today is a gross distortion of the facts. The media is dominated by big business interests, and functions as a Pentagon propaganda machine. For political purposes, the suffering of only one group, the refugees leaving Kosovo, is shown, while the other Yugoslav victims of the NATO bombing are virtually ignored. The New York Times, CNN, ABC, CBS, NBC, The Chronicle Examiner, and others have given a very slanted view of events in Yugoslavia, to justify the massive bombing. General Electric, one of the country's largest military contractors which supplies engines for NATO jet fighters, owns NBC and co-owns MS/NBC.

MAXIMUM ROCKNROLL

MORE POLICE BRUTALITY IN OAKLAND

As national attention and concern focuses on the increasing number of police brutality incidents, and folks are gearing up to address such issues at the Millions For Mumia Rallys in both San Francisco and Philadelphia, it's unfortunate to report that Dwayne Wiggins of the group Tony Toni Tone has been added to the long list of victims. He's been extremely active in both the Bay Area hip hop scene as well as the Oakland community in general.

Tuesday night (March 30, 1999) Wiggins was dragged from his car and choked by a white Oakland police officer who 'thought' he was trying to swallow crack cocaine. What makes this more disturbing was Wiggins was in his car talking with a long time friend who happens to be the wife of an Oakland Police officer.

According to Wiggins, he was sitting in his car drinking a bottle of Avian water while talking to his longtime friend Jessica who is an author, poet and well known AIDs activist. The car was parked in front of a spoken word venue called Dorsey's Locker(This is very near the Long Haul infoshop where many anarchists and punx convene). As he and Jessica spoke, Dwayne noticed a cop pull up behind him. He figured the cop was either running his plates since Dwayne's car is expensive or watching as the club let out. He says that happens all the time which is unfortunate in itself. Note, the officer did not pull Dwayne over or flash his lights.. He just sat behind them and Dwayne paid him no mind. The next thing he knew as Wiggins started his car, the cop ran over to him and pulled Dwayne out his vehicle and began choking him in front of on lookers. Dwayne said it happened so quickly he had no time to react. His passenger was also shocked and shaken.

The white officer tried to explain that he comes across suspects all the time who attempt to swallow drugs and when Dwayne started drinking his water he thought he was attempting to conceal some drugs. No drugs weed, drinks or anything else was found on Dwayne or in the car. There were no warrants, expired tags and Dwayne was never officially detained or pulled over. He was never a suspect. It was an unprovoked attack.

-DAVEY D (AKA DAVID COOK)

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SHOW SOME SOLIDARITY

VILLA AMALIAS is a squat in the center of Athens. When the police evacuated the squat of Amalias Avenue in December of 1989, the squatters occupied the 20-year abandoned building of 80 ACHARNON & HEYDEN in March of 1990.

Apart from being home for some people, it has an info shop, a cafe, a place for band rehearsals and organizes D.I.Y. live concerts in and outside the house. Many bands have played in VILLA AMALIAS, not only from Greece but from all over the world.

But the most important thing in the 9-year existence, is that VILLA AMALIAS has been active in the every day struggle against the state oppression. In many situations people from V.A. have been helpful and they have shown their solidarity (in actions) to other squats, anarchists, anti-fascists etc.

On Thursday, December 17 at 7:00 a.m. and for the 4th time since 1990, the police evacuated the house. Thankfully, this lasted only for some hours 'cause the squatters re-occupied the house. The Organization of School Buildings (the owner of the building) decided that they need the house starting a process of eviction.

This eviction is only part of a whole program that wants the center of Athens clean from all undesirable people. You see, the Olympics of 2004 in Athens are coming and the Greek government has to show its best face.

People who live with LOVE, TRUST, and UNITY, people who don't need leaders and hierarchy to have fun, to fall in love, to LIVE are something strange and they don't fit in this sick, from greed and power, world.

BUT THEY ARE GONNA FIND US IN FRONT OF THEM SQUATTING IS NOT A CRIME. SQUATTING MEANS TAKING CONTROL OF OUR LIVES.

FOR MORE DETAILED INFORMATION, MESSAGES, CARDS OF SUPPORT CONTACT: VILLA AMALIAS P.O. BOX 31427, 100 35 ATHENS, GREECE, EARTH.

SEND LETTERS OF PROTEST TO: ORGANIZATION OF SCHOOL BUILDINGS 30 FAVIEROU STREET 104 38 ATHENS, GREECE, EARTH.

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CALENDAR

THE 1999 ASYLUM GATHERING

It will take place on June 11th through 15th in the wilds of Cascadia just south of Eugene, OR (USA). Five days of friends, music, politics, fun. We are still in need of bands who want to play as well as people to lead workshops and spoken word performances. Please help spread this message. **Contact us if you are interested in participating. Suspect27@hotmail.com or send a s.a.s.e. to ANTIPATHY/P.O. BOX 11703/Eugene, OR 97440. We'll keep you updated. See you in June!!!**

10TH ANNUAL PROTECTING MOTHER EARTH CONFERENCE
JUNE 10, 11, 12, 13, 1999

Hosted by: Dine' CARE, a Navajo reservation community-based organization with support of Acoma-Laguna Coalition for a Safe Environment The focus will be on uranium issues affecting Indigenous Peoples and their Tribes. Indigenous Peoples from throughout North America, the Americas and internationally will be invited such as the Aboriginal Peoples from Australia dealing with the Jabiluka mine. Radiation victim compensation initiatives, cleanup of abandoned mines, new uranium developments on Indigenous lands, health issues, impacts to the plants, animals and biodiversity, and rights of Indigenous Peoples to live in a safe and healthy environment are some topics to be discussed. **For more information: Charlotte Caldwell, Indigenous Environmental Network, PO Box 485, Bemidji, MN 56619 USA. Ph (218) 751-4967 Fax (218) 751-0561. caldwell@northernnet.com. ien@igc.apc.org [main office e-mail]**

CLEVELAND PUNK FEST 1999
JUNE 4-6

A benefit for Project Hope for the homeless. It will take place at the Colosseum Party Center, 7218 Euclid Ave., Cleveland, OH. Some of the bands appearing are THE UNSEEN, MK ULTRA, DISCOUNT, APOCALYPSE HOBOKEN, DILLINGER FOUR, and the BOILS. **For more info contact: Cleveland Fest, 38227 Wilson Ave., Willoughby, OH 44094-7826. Krissie@friction-design.com.**

OLD BARN PUNK FEST 1999

In Jim Falls, WI, August 6, 7, & 8!! Contact: Mandy c/o PO BOX 8722, Minneapolis, MN 55408. (612)824-3344). **Or contact Erik @ (715) 879-5336.**

THE LEONARD PELTIER ORGANIZING CONFERENCE

Sponsored by the Leonard Peltier Defense Committee
June 25, 26, and 27, 1999
Lawrence, Kansas

WHY AN ORGANIZING CONFERENCE?

Leonard Peltier has been in prison for 23 years. Over the years amazing accomplishments have been made which have helped to educate many about his case, expose his innocence, build support, and to most importantly, keep him alive. But, astonishingly, we have not yet gained his freedom. Twenty-three years is a long time and over the years activity around his case has fallen and risen. The government has shown us that they in no way intend to simply do the right thing and let Leonard out. It is obvious that at this point we need to be better organized and dedicated to his freedom (which stands for our own freedom) which can only be obtained by a massive collective effort of the people. Now is a time for unity. Over the years people have had many ideas and strategies on how Leonard's freedom could be obtained. Often times conflicts arise as to what kind of activity is appropriate. All strategies that we plan must be known and okayed by Leonard and we must all work on the same page. We feel that we must encourage everyone to do what they do best and we must work on every possible level simultaneously--from grass roots to lobbying to legal strategies. We want everyone who attends this conference to go home better prepared to organize with a feeling of renewed dedication and unity.

For a Registration
Form Send a S.A. S. E. to:
LEONARD PELTIER DEFENSE COMMITTEE
PO Box 583 • Lawrence, KS 66044 • 785-842-5774
lpdc@idir.net
http://members.xoom.com/freepeltier/index.html

BEYOND AND BACK

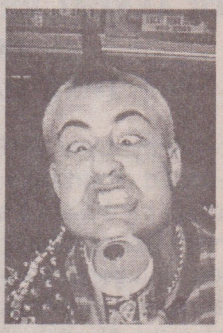
WHATS THE SCOOP ?

by Tom Hopkins

"What's the worst thing you've ever smelled?" (asked at Mission Records)

Shawnee, Palo Alto, 18
One day I was farting so bad, I couldn't believe it was coming out of my own body!

Jim Nastic, Oakland, 22
Gilman Street bathrooms and Will Harris' butt.



Terrence, Doesn't know, 28 or 29?
My yobbels! (What are yobbels?) My balls!

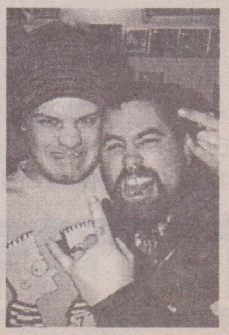
Arwen, San Francisco, 22
An old lady's guts during an autopsy

Kate, Franklin Street, 25
Arwen, after two weeks of not showering.

Dawn, Menlo Park, 17
Ryan Anderson's shoes. He doesn't wear socks, he has a problem, he knows the problem is there.

Justin,HalfMoonBay, 18
The back room at Mission Records

Chris, Mission, 27
(Owner of Mission Records)
Mission Records.



Marcus, San Francisco, 28
(Mission Records employee)
I can't smell it anymore.

PÖBEL

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LP	TEMPLARS	"PHASE TWO" Ltd.2,000 3 clrs. vinyl	$10.00
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7"	IMPACT	"COUPABLE" HARD FRENCH CANADIAN/3 TRK	$4.00
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LP	WEST SIDE BOYS	"THE OI! YEARS" French/19 TRK	$10.00
7"	MOLOKO MEN	"CLOCKWORK ULTRA VIOLENCE" 4TRK	$4.00
LP	V/A	"UM GRITO DE UNIAO" VIRUS 27,HISTERIA ET	$10.00

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THE RAYDIOS

"Original demo recordings" LP

Fink and Sammy, 50% of the legendary TEENGENERATE have returned on the scene and invite us to their brandnew '77 punk-rock extravaganza.
They´ve got all the rock´n´roll stylings, but also killer hooks great songs and full-on punk attitude .
Andthat´s exactly what you expect of a TEENGENERATE follow-up,right??!!

THE MCRACKINS

"Comicbooks and bubblegum" LP

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The album features 16 new slabs of grade-A bubblepunk served up the way only THE MCRACKINS can.
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THE BOBBYTEENS

"Treat me right" 7"

THE BOBBYTEENS are a trademark of high quality r´n´r !!!
Obsessed by the glam & glitter of the 7t´s, the total over the top pop of this decade and of course the begining of punk, two ex TRASHWOMEN and one former MUMMY create something not so new, but definately spectacular for your listening pleasure.
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BIG BOBBY & THE NIGHTCAPS

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After 2 monster 45s on the US BLACK LUNG label, the crusaders of rawk and roll mayhem are now going to conquer the other side of the globe with their long awaited debut album, brought to you by the mighty "Apple Bunch".
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TRAVOLTAS

"Modern world" LP

The TRAVOLTAS are hailing from a little town on the outskirts of Tilburg/Holland.
Recorded a year ago in the city that never sleeps, New York this album is produced by mighty Marky Ramone and contains the ultimate mix of 7t´s and 8t´s punkpop with the sound of the BEACH BOYS.
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MUNSTER records

THE PUSSYCATS hail in a high pitched whine from Galicia in the northwest of Spain. They play a hard, loose, high energy seventies style punk. They have been described as having difficulty holding on to their guitars and as very, very sexy. They made their debut with Munster in '96 with The BestTias on the split 10" "Bad Girls Go to Hell," and since then they have purred their way into the hearts of Munster fans everywhere. Their new record, "Playing Dirty," was recorded in France and it's out in the States on Hell Yeah Records. They're eager to play in the States, so make 'em an offer they can't refuse.

MRR: Introduce yourselves. Name, instruments, age.

Belen: Slingerland Beat of the Jungle since the beginning of time.

Milana: Red haired goddess of Vox bass guitar.

Israel: Mr. Cool Danelectro guitar.

MRR: What are the strangest things you have in your handbags?

I don't know what is strange for you, but we have pills for all types of pain; vitamins; war paintings; drugs, if we haven't already taken them; money, if we haven't already spent it (these two things don't usuaslly last long, if they're there in the first place); telephone numbers of a lot of people; collector's cards; and sweets.

MRR: Are you happy at Munster? Is it a cool label? Are you with Munster because nobody else would sign you? Are you with Munster becaue Milana is Inigo's girlfriend?

I see you're a bunch of gossip lovers. Let's see. We're not on Munster because we

IÑIGO

Iñigo, the owner of Munster Records is from the Basque Country in the north of Spain. Fifteen years ago, when he was fourteen, he liked the Beatles and then he heard The Clash and The Sex Pistols and, hoping to score chicks, he, along with his big brother Gorka, started a punk, garage and rock n' roll fanzine called 'La Herencia de Los Munster' (The Inheritence of the Munsters). He used the money he got from his fifteenth birthday to xerox 150 copies of the first issue. After putting out a few issues they started to give away a free single with every issue. Bands like Sonic Youth, Hard Ons, Dinosaur Jr., Devil Dogs, Miracle Workers... When he turned 18 Iñigo (say "In-ya-go"), his balls having recently dropped, moved from his northern homeland to the Capital of Sin, Madrid. He was going to go to University, but after less than one year he decided to concentrate his efforts on starting a record label.

I interviewed Iñigo on tape and he answered so quietly I had to keep asking him to speak up. Although he is what I would describe as an anti-businessman and Munster is a kind of organized chaos, it employs four and a half people full time and has a discography of over 300 punk, garage, power-pop and old punk reissue releases, so he must have been doing something right, as well as having worked hard to survive this long. The office is messy and crowded and the walls are covered with posters and pop culture junk like naked bondage Barbies, spacemen and plastic guitars. When I asked him if after moving here the fanzine turned into a record label he said, "yes." Iñigo doesn't say much. If you don't know Munster or other Spanish labels, I hope this stirs up enough interest for you to get off your arse and try some Spanish product. It's not all bulls and sangria. Interviews by Luke Cocker.

MRR: What got you into punk, Iñigo?

MUNSTER records

Iñigo: The groups I really started listening to, that pushed me to investigate them and their music more deeply were, apart from the classics of "dangerous rock," like Velvet Underground, Stooges, MC5, New York Dolls, Suicide, Pebbles-like bands, Back from the Grave, Nuggets, all the groups that began to get into, make noise about shit? Groups with these references and new ideas like The Cramps, Scientists, Gun Club, Thin White Rope, Pixies, Sonic Youth, Mudhoney, Bullet Lavolta.... These kinds of groups for me were the best of the 80s and part of the 90s.... I also recognize that I have a certain weakness for groups that maybe don't fit strictly into the punk mold, that I've always listened to and I'll always listen to: Big Star, Byrds, Sergio Mendes, Jobin and all the classic Brazilian music from the 60s... Nancy Sinatra, Jaques Dutronc, Blues... Gram Parsons... A lot of things that have made their mark and one way or another have their space in the Munster sound.

MRR: The dictator Franco was dead by the time punk hit Spain, right?

Iñigo: Oh yeah. He died in '75, we're talking about '83.

MRR: OK. So a long time before. I'm an idiot.

Iñigo: Yeah. But on the other hand it didn't seem like he'd died that long ago. At that time, just after, there was still an inheritence of Francoism.

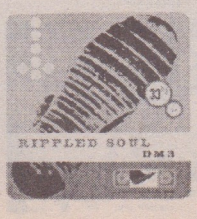
MRR: Did that mean a strong reaction against punks? Were they more shocking to the public in that environment?

Iñigo: It was more noticeable at the beginning, more of a question of a look of rebellion. What happened is that a few years later you have a movement, "Basque Radical Rock," that is linked to the Basque Independence Movement. It's a quite different thing to just music. Politics.

MRR: So is punk a political thing for you?

Iñigo: I like music to be music. It's the music that I'm into. I find it a little hard to understand how it could happen that in those days the majority of bands gained acceptance because of politics not music. That's why, even if I'm not against these political ideas or if I'm for them, I didn't go for a lot of groups that musically I didn't like. It's a personal thing in whatever field of music or art, but I don't ask for anything political from a group.

MRR: What do you have in mind when you decide to sign a band?



Iñigo: Firstly, that I like them and then that they'll have a minimum of sales that will cover production and distribution costs. That's it, basically.

MRR: How do you find groups? Demo tapes?

Iñigo: Not normally by demo tapes, though we've released a compilation of songs we liked from demo tapes called 'We Want the Airwaves." It's mostly power-pop groups. Also "Punkin 2" is coming out soon. It's ten new Spanish punk groups that have sent us demos. In the next months we'll start working on two more compilations, a garage-punk and a punk one. A radio DJ, El Profe, who does a garage and punk show, is supervising that. More often though, we'll like a group and write to them and they know the label and we take it from there.

"I Admit it... I'M HOOKED!"

MRR: How does Spanish punk compare in the world scene?

Iñigo: I think there's some damn good punk and garage bands in Spain right now. Much better than a few years ago and I think the opposite's happening in America. A lot of groups have a very similar sound. They don't seem either as exciting or as terrible as a few years ago. I think a lot of Scandinavian groups like Hellacopters, Backyard Babies, and Glucifer are superior to the majority of American groups. In Spain they're not quite as good as that, but there's a lot of very good groups. So I'd recommend our disk "Punkin'" made for the American market. Los Perros, Safety Pins, La Secta, Pussycats, Cerebros Exprimidos, and others. It's released by Hell Yeah Records in the States and distributed by

shagged the boss, or because they were the only ones that wanted us. In fact, when Munster suggested we record a split with the BestTias there were two other labels interested in us even though we hadn't gone looking for anyone. We had only been together for five months and we hadn't even planned to send a demo tape to anyone so if anyone called us it was because those labels had seen us play and were interested in us. As far as being at Munster, yeah, the truth is they've always treated us well and all the stuff like stickers and record covers is cool.... and most of all because they are the pussykitties.

MRR: How does it feel to have discs out in a bunch of different countries, Germany, Japan, the USA...

Well, what do you want me to say, it's very satisfying when this happens, that people from such a long way away write to you and listen to your records... Also people propose lots of tours and stuff...That rocks.... We'd like to be able to go to those places and play. Japan, Australia, USA... All the places we've sold discs.We've just been to Holland and Belgium.

MRR: What do you expect from the release of "Playing Dirty" in the USA? Do you have plans to go and play there?

The label Hell Yeah is interested in us playing there and other people have written to us and proposed tours seven or eight months ago. The thing is that, at the moment, with a

change of line-up (the original guitarist has traded the world of rock and roll for the world of interior confinement: she no longer leaves the house or plays the guitar), it's a real bummer! We prefered to get the new line up sorted out well with Israel on the guitar. Now we're ready and everything's going well. We'll probably go next summer.

MRR: What percentage of the groups success do you owe to being chicks and playing in sexy threads? Are things easier or harder for a girl band?

We've never considered ourselves a "girl group." At the start we were three girls because things worked out that way. The idea occurred to us to play and we decided to play, there wasn't any discussion about it.What was clear to us was that we wanted to form a group and we wanted to be a trio, we never thought about putting in anyone else. I agree that we're sexy but so is Israel. There are boy groups that are sexy and others that aren't. Advantages? Disadvantages? The disadvantage is clearly that always, always, always we have to answer this stupid bloody question in every fucking interview we do.

MRR: Tell us about the new guitarist. How's he working out? Does it change the group to have a boy in it? Are you going to make him have a sex change?

He's been with us a while now. He's called Israel, as you know, and he's not planning on a sex change. The fact that he's a dude is marginal. We held auditions and he was the best. Anyway, we've never considered ourselves a "girl group," so it doesn't seem strange to us.

MRR: What are your plans for the future? Is there a new album, song, or single on the horizon?

Yeah, well, there are still singles coming out that we recorded months ago but we'll probably record something else soon (a mini LP or something) because we have a lot of new songs. Keep on playing, moving ahead. We want each new song to be better than the last one.

MRR: How was the tour?

Good. Better than we expected. A lot of people. A lot of fun. We should have made more money considering the amount of people that came. Especially in Amsterdam. We shared the little money there was with a local group. Dave, from the Perverts, who organized the tour, is to blame. Son of a bitch, he didn't even come to the concerts. The Belgians were really nice. Normal, friendly people. Cult TV came and filmed us and did an interview. A really beautiful girl and a psychobilly cameraman.

MRR: Do you consider yourselves more of a punk band or a garage band?

More than anything we consider ourselves a rock and roll band. Punk, in my understanding, is more an attitude (as much as I hate to use a word so pretentious and overused) than a musical style, because the

MUNSTER records

Mordam, so if you like a group you can look them up. I think they can hold their heads up.

MRR: Is most Munster punk Spanish these days?

Iñigo: Not really, we have some of the best Spanish punk band like Piolines, Cerebros Exprimidos, Los Perros, Safety Pins... but we've also done a bunch of singles with Electric Frankenstein, Hellacopters, Turbonegro, the Onyas from Australia, plus we're releasing a lot of classic punk lately. Material from Johnny Thunders, the Heartbreakers, MC5, the Stooges... We were offered a European version of Nashville Pussy's album but we didn't come to an agreement. We're gonna do something with the Backyard Babies and Glucifer and we've got something coming up with the Aussies the Hard Ons. Maybe L7 as well...

MRR: Why so many reissues lately?

Iñigo: The truth is it's a strange moment in the world of reissues. When CDs came out a lot of people sold their records, punk, 70's garage. But now the kids try to find the Heartbreakers, the Stooges, Johnny Thunders and you can't find them. Everything comes out on CD nowdays so we get in touch with some labels and put out the vinyl edition. We press them on thick 220 gram vinyl, or have free posters, or gatefold covers, or bonus tracks, liner notes... We try do something a little extra. We only do a small number but we do alright out of it. There's a limited market but it exists.

MRR. What was the problem you had with your distributor in Spain, Comforte?

Iñigo: For a while I was working as manager of the distributor Comforte, part of Semaphore, a big European distributor, but it wasn't really what I was into. I put a lot of work into it but it was more of a commercial thing than a music thing. In that period I was working with other labels like Epitaph, Crypt, Fat Wreck and others. But then I realized I was working for these other guys under a lot of pressure and neglecting Munster. So I got out of that to be able to give my attention to Munster. A few months after I quit, Comforte went bankrupt and left us short of a shitload of money I don't think we'll ever see. It was a crisis point. We had to get a loan just to stay afloat. It took over a year to get things stable again.

MRR: So how do you handle distribution these days?

Iñigo: The truth is it's one of the worst things here in Spain, the infrastructure and the common taste in music. So we do most of the distribution ourselves these days. We sell direct to a bunch of stores and mailorders. We have a distributor but they are not selling much of our stuff...

MRR: Mainstream music is real shit here, no? The Backstreet Boys and Enrique Iglesias (Julio's son) are sickeningly popular here. There's nothing on TV or radio that could be considered remotely outside of commercial mainstream music. *(I swear it's worse than MTV.)*

Iñigo: Yeah, for example, I don't know about America, but here in Spain there's a

MUNSTER records

Pepsi label, Generation Next. They put out a group they invented and then put them in a Pepsi commercial and they're popular.

MRR: Like the Monkees or the Spice Girls.

Iñigo: Yeah, but "alternative" or Brit-pop style. I think people are stupid, but not that stupid. Something´s got to happen.

MRR: So Munster could start making money and you could pay your workers and use the change for other things.

Iñigo: No. The locks are rusted shut. The truth is we´re not in that kind of playing field. We never will be. I doubt we´ll ever be fashionable. It´s more a thing of survival. Having contacts and working with a handful of labels throughout the world, making trades. We trade with labels in Belgium, France, Italy, England... The flow of records is constant and important. It works well. It´s the only way to attempt to get these kinds of records in to certain countries.

MRR: Where do you get your weird clothes?

Iñigo: (Laughter) Why?

MRR: Variation.

Iñigo: The garbage, El Rastro. It's the street market here in Madrid in the old part of town. Second hand clothes and furniture. T-shirts, tapes, drugs. A good place to have your wallet stolen.

MRR: Iñigo, who do you repect in this bussiness?

Iñigo: Labels?

MRR: Labels, bands, people.

Iñigo: Labels I´d personally like to resemble: Frontier Records, a label from California in the 80s; SST; Bomp; Skydog, in the mid and late 70s. A label called Citadel from Sydney that put out really diverse material from very punk to very pop, very garage, very strange. The label that I like is never a punk label or a pop label or a rockabilly label, but something more open, yet with a common thread. I don´t mean some kind of mixed up crap. What´s punk is punk but it´s a question of attitude. The music of the label has something in common. Really, most of the people I work with I can admire. These kind of labels are, I don´t know, they have a special groove, going against the general tendencies. I find that interesting because the easiest thing is just to put out another product. There´s a lot of Spanish labels we started out with as compañeros, independent, but when a bit of money came along they went another way...

MRR: The commercial way?

Iñigo: Yeah, but that´s not what interests us. It´s money, but that´s not a priority.

MRR: Who´s fucked over the label?

Iñigo: The distributor thing was quite bad. They cut off money. Ask any independent label. They´ve had shit with a distributor. But now it seems that distributors are going to disappear, with the internet, contacts, and stuff. If you want a record nowdays you don´t have to go to a store, you can order it directly from the label. The middle man is getting cut out. It's better for everyone...

MRR: What advice do you have for someone thinking of starting a label?

Iñigo: I dunno. Have a clear idea of what you want to do and do it. I´ve seen a lot of articles, how to make a disc, how to treat punk attitude or spirit is really rock and roll. Jerry Lee Lewis was as punk as the Dead Boys or UK Subs or Suicide, as arbitrary examples, and that's our spirit, too. As far as influences, I can tell you that the music we listen to goes from '50s rock n'roll, English, American, Spanish punk, Australian rock....

MRR: What covers have you recorded or played live?

We've recorded "Cherry Bomb" by the Runaways, "Destruye y Mata" ("Destroy and Kill") by Los Desechables, a Spanish band from the early eighties, "Butcher Babies" by the Plasmatics, "Fuck You" by DOA, "Bomb Helium" by the Weirdos, "Mongoloid" by Devo, "Nasty, Nasty" by 999, "My Baby Cried" by Nancy Sinatra, "Gimme Gimme Gimme" by Black Flag, and a traditional blues number, "Early in the Morning," and in concert we've done a lot more, "Bad in Bed" by Jayne County and the Electric Chairs, "Right Side of My Mind" by Angry Samoans, "I'm Cramped" by the Cramps, "Viejos Pateticos" by an Los Violadores, an Argentinian group from the end of the '70s, and many others I don't remember now. Oh yeah, Agent Orange, A-Bones, Gories...

MRR: In a sentence, what is the Pussycats philosophy?

"Faster and louder," pretty much defines the Pussycats.

MRR: Thanks, Pussycats. Un beso.

PUSSYCATS DISCOGRAPHY

"Pussycats" 7"ep. Rotaflesh, 1996.
"Bad Girls Go To Hell" 10"/CD. Munster, 1996.
"You Gotta Suck" 7". Munster, 1996.
"Chick-A-Boom" 7"ep. Hell Yeah, 1997.
"Lagarto y las Pussycats" 7". ElectroHarmonix, 1998.
"Riot" 7". Thunderbaby, 1998.
"Playin' Dirty" LP/CD. Munster / Hell Yeah 1998.

SAFETY PINS are a dangerous combo from the combative Basque Country. They rose from the ashes of Pop Crash Colapso, and with their first full length they received great reviews all over the world. "Size these fast boys up to the Onyas, early Dwarves, and the Derelicts and they don't shrink." (MRR) "Very loud '77 inspired punk rock with tons of primitive power and hateful explicit lyrics. So punk it's actually scary." (Moshable) "Serious punk rock machine" (Elysium) Their second album will be available when you read this, and later this year there will be a 10" on Man's Ruin Records, and a few singles and comps in different countries (Germany, Japan, UK, etc). MIKEL BIFFS, guitar strummer and vocalist, answered a few questions for MRR.

MRR: Has the critical success of "Steel Knives and Razor Blades" around the world surprised you guys?
BIFFS: I think it's always gratifying when a band with an attitude like ours gets good reviews because we've worked really hard for it. We're really happy with the way the disc has been received, especially in Germany and the States.
MRR: Comment on the fact that you're considered by many the best group in Spain and one of the best in Europe?
BIFFS: Shit. I don't think we're considered the best band in Spain, it's very difficult to say who's better than who. We don't like to compete musically. There are a lot of good groups and they all have something to say.
MRR: Define your music to someone who has never heard it.
BIFFS: Safety pins are punk rock and we play punk rock. You already know what that is. Sex, sex, sex, sex, drugs and rock and roll.
MRR: What's the new album "Powergenerator" gonna be like? What differences are there compared to "Steel Knives?"
BIFFS: More work has gone into it. There's a lot of production there considering it was recorded on eight tracks. It's got more songs, some slower songs but it's still in the same vein as always. I think it's at least as good as "Steel Knives."
MRR: You've had trouble maintaining a stable line up, no?
BIFFS: There's always people coming and going in the Safety Pins. We don't accept people who don't have attitude or don't want to work. Sooner or later we'll find the definitive formation.
MRR: Why do so many good groups come out of the Basque Country?
BIFFS: Because there's a culture of passion for rock and roll. You only have to look at the number of great bands that come out of Buenavista *(a part of the city of Bilbao)*. They're people that love rock and work hard to make a name and a reputation for themselves.

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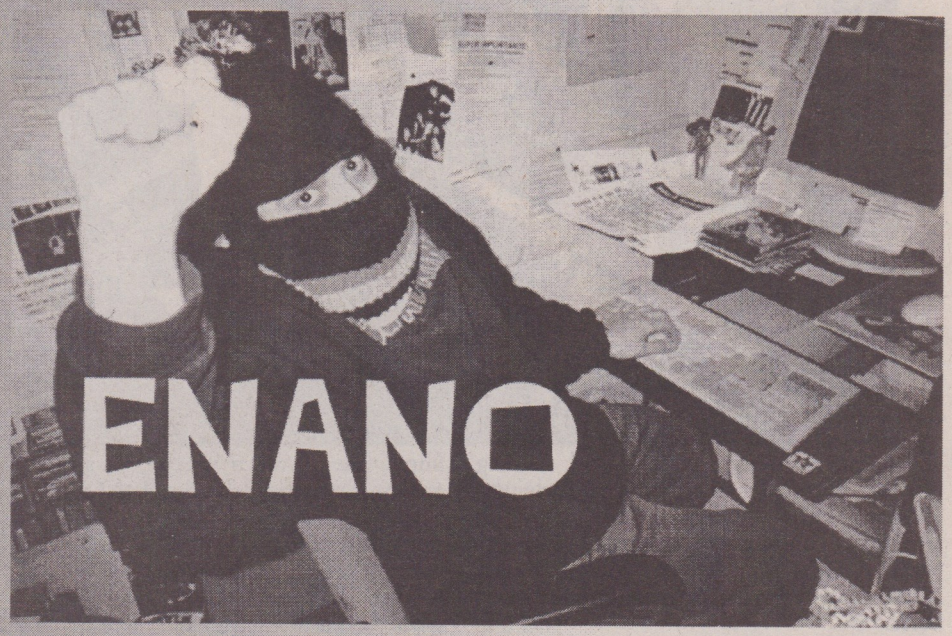
groups, but there's always a lot of surprises, so you've just got to jump in and do it. But you've got to really want it and love music a lot to be a good label.
MRR: What contribution has Munster made to the independent music scene?
Iñigo: (Laughter) I'd say we were the only label working like this in Spain. There's a series of small labels working in a similar way that have been influenced by Munster. Saftey Pin, Rock and Roll Inc., No Tomorrow, Punch, Rumble... We here in Spain are talking, working with a lot of small labels, co-ordinating exports. Labels like Animal, Elephant, Rock Indiana... We have a close relationship.
MRR: Are you satisfied with what you've done?
Iñigo: What else would I do? Work in another label or a bar? It's satisfying to know that fifteen years later it's something reasonably serious, and big and solid enough to let us do the things we want. It's my way of living.
MRR: In fifteen more years?
Iñigo: The year 2015. I can't say.
MRR: The year 2012. This is 1998. CAN'T YOU COUNT!! ... Sorry. In five years?
Iñigo: A big place with secretaries, a big storeroom, and a little room to press discs.
MRR: Having a record company must have helped you score, right?
Iñigo: Nope.
MRR: Man, what a waste of time. Thanks anyway.

FRANCISO also works at Munster, seems to know what's going on, speaks English and is always moving and shaking, so I thought I'd ask him some questions to get another perspective on the strange and exotic Munster universe.

MRR: What do you do here?
FRANCISCO: A little bit of everything. Basically international issues. I take care of export, deal with the bands and the labels we work with, write all infos, newsletters, onesheets etc. I'm responsible for the fucking computers, I check manufacturing costs, etc. I think I'm the counterbalance to Iñigo. He's spontaneous, intuitive and fun, I'm rational, organized, and boring.
MRR. Yeah, right, you play guitar dressed as a whore. How long have you been working here?
FRANCISCO: Like four years, I think. First I was working here only in the mornings, and working at a record store and a record label in the evenings. Last spring I quit the other job and I'm working for Munster full time now.
MRR: What do you do outside of Munster?
FRANCISCO: I have my own record label called ROCK&ROLL INC. I've released forteen records by bands from all over the world, mainly singles with exclusive tracks. Smugglers, The Onyas, Roy Loney, Cowslingers, McRackins, Young Fresh Fellows, Swingin' Neckbreakers, Exploding White Mice... I have had it on standby for a few



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months but I'm just doing a Groovie Ghoulies / Chixdiggit split 10" in April, and there'll be more things really soon. I used to have my own fanzine, and I do a garage-punk special every couple of months on National Radio. I also have a porno-garage-punk band called New Demolators. We've been playing for 9 looong years, but it's just for fun and to have something to do on Saturday night.

MRR: What changes have you seen while you've been with Munster?

FRANCISCO: Until two years ago we were sharing the office and warehouse with a distributor called Comforte that Inigo was working for. But there was a big issue and we had to leave that buiding in a couple of weeks, and move all our shit, computers, warehouse, etc. It was hard. Since then it's been pretty much back to basics, like starting again, distributing our records ourselves, doing lots of trades, etc. Back to DIY, and that's kinda cool. It's for sure the major change in the recent history of Munster.

MRR: Do you like all the music Munster puts out?

FRANCISCO: Well, I don't listen to Munster records much at home, probably because we listen to them a lot at the office. Even when I may not love all the records we release, I think all the stuff we put out is pretty great. Our main "problem" is that we dig very different kinds of stuff, so sometimes it's hard for some people to dig all our records. Some other labels have a more defined style (garage, or punk, or whatever), while we release all kinds of (good) music. Hellacopters are great, but so are Chariot, or Alex Chilton, even when not everybody is going to like them all. That's our vision... Rock&Roll !!

MRR: What about your US distribution?

FRANCISCO: Selling records in the States is very difficult for a label like ours. We can only afford to send a bunch of promos over there, and without promotion, competition, especially from American labels or big European labels is too much for us. Also, we sell to US distros cheap, but after shipping and taxes our records are more expensive than local product. So, yeah, if you guys are interested in buying some Munster goodies, expect "import" prices. We don't do mailorder to the US ourselves, so if anybody wants our stuff, you'd better get in touch with our distributors there, like Rotz, K, Subterranean, Underground Medicine, Bomp, RockBoss... it'll be faster and cheaper.

MRR: There's a Munster web site under construction, isn't there?

FRANCISCO: We're trying to have a cool web site. Well, we're trying to have a website, period. We're not sure if the web is gonna be the future in just a few months, years, or what, but at least we want it to have all our info, catalog, etc., there. For a year there's been just a logo and an "under construction" note, but, just in case, check www.munster-records.com, because by spring 1999 we should have it done. And if you can't see anything there send an email with "move your ass, you lazy bastards" in the subject field.

MRR: Munster is involved in distributing other Spanish labels as well, aren't they?

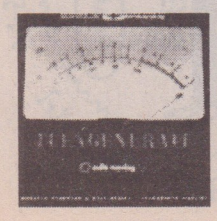
FRANCISCO: We're distributing all cool Spanish garage and punk labels, so distros in the US and Europe can buy them all from us. Most we can sell for the same prices as Munster product. Safety Pin, Imposible, No Tomorrow, Rumble, SoulForce, Tralla, Rock&Roll Inc., Animal, Rock Indiana, Snap, etc... All of them. They don't have the structure or contacts to sell themselves, and bigger orders mean cheaper shipping costs. It's good for everybody.

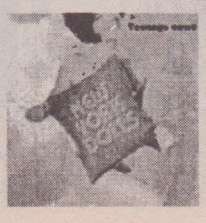
MRR: How are you handling promotion these days?

FRANCISCO: For Spain, we have one guy taking care of it, and he's good. For outside Spain, in the last two years we've had a couple of interns helping us with promotion, but they didn't last long. Basically we're sending three or four promo packs a year with whatever new releases we have. We know it's not very good, but there's not really much else we can do. And some records we're sending very few copies because they're on vinyl (only) and they're super expensive to manufacture and send (for example, the Iggy & the Stooges reissue weighs a half-kilogram; just shipping it is a fortune!)

MRR: Most memorable moment at Munster?

FRANCISCO: Working in a messy office like ours, with the





MRR: What's your attitude to "the Basque problem?" ETA has declared a ceasefire. Does that change anything?

BIFFS: Terrorism is a problem with enourmous social repercussions. I think the ceasefire is good for everyone but I don't like to talk about these things. I hate politics. I'd rather talk about sonic terrorism.

MRR: Groups outside Spain, not just the USA, but Germany, Holland, etc, are almost always more well known than Spanish groups. Are they better?

BIFFS: I don't think they're better or worse, they're just happen to be countries where English is spoken by a large percentage of the population and that opens

the market up to them. Life is good in Spain and bands have a great time when they come here on tour, a lot of people go to concerts and get into the music, but not many people speak English and groups that sing in Spanish don't find much of a market outside of Spain.

MRR: What do you think of Nordic groups like Hellacopters, Backyard Babies, Glucifer, Turbonegro...?

BIFFS: They're good, but I think it's just an explosion like grunge in Seattle. At the moment no one talks about anything but Scandinavian groups. The other day I saw Nashville Pussy in Madrid and I thought they were infinitely better. I prefer American punk like the Hookers, Electric Frankenstein, Jackpot, Antiseen...

MRR: How did you get the name "Safety Pins?" There's a label called "Safety Pins..."

BIFFS: Fuck off.

MRR: Tell us about the studio, Chocabloc.
BIFFS: It's my studio and it's been an important part of the scene here. It's a studio for rock and roll groups with very clear ideas. The bands that record there are nearly always friends of mine. I've worked with the Pleasure Fuckers, NCC, the Hot Dogs, Aerobitch and many others.
MRR: I've heard it said you're very like the Dwarves. Do you agree?
BIFFS: We like the Dwarves but we're not like them or anybody. We are the Safety Pins and we hate to be compared to other groups. Everyone in the group listens to his own music but basically I'd say we we have our roots in the punk of '77.
MRR: How are your relations with Munster? Are they punk enough for a group like yourselves?
BIFFS: It's a great label, the best in Spain, without a doubt. They've been fighting for fifteen years and they know the way things are done. We're very happy. They treat us well and that's the most important thing.

SAFETY PINS DISCOGRAPHY
"Steel Knives and Razor Blades" 10"/ CD. Munster, 1997.
"Just In Fun" 7". No Tomorrow, 1998.
"Back to Chaos" split 7" with Toxic Squeak. Punch, 1998.
"Crazy Man" 7". Bang!, 1998.
"She's Got Drugs" 7"ep. Munster, 1999.
"Powergenerator" LP/CD. Munster, 1999.

Piolines

PIOLINES are a fast punk hardcore mix of the Dickies, Butthole Surfers, Angry Samoans and Sesame Street. Their newest record has no less than 42 tracks! In the past they were acclaimed with reviews like "somebody should kill 'em," or "this is plain and simple SHIT." In their records they have included samplings of the King of Spain and the Prime Minister... maybe trying to create a major scandal, get sent to jail, and become famous (as yet, it hasn't worked). PIOLINES, the wacky ingredient in the Munster cocktail, are Enano Duracell (drums), Pustula Andress (bass), Big Herman Williamson (guitar), Danny Daniel (guitar, vocals).

MRR: I know that you have very short attention spans. Is that why your songs are so short?
The songs are very short because we're very limited technically. Anyway, we always put quantity above quality. It's better to be short and sweet than long and boring.

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messy people that Munster Crew is, is always a thrill. Mornings are usually more productive, after our lunch break is usually more quiet, later is sometimes hash-time... so you get the idea. For me, the most memorable thing has been being able to know and work with people I never dreamed I could. Getting to know and deal with the coolest bands and labels in the world. A couple of tours we did were really great, too, Mojo Nixon and Ben Vaughn... But my personal top was releasing a record with songs by The Ramones !!! If you'd have told me when I was thirteen and they were the only band I listened to I'd have said "No way"!

ENANO works at Munster and since his band Piolines are some weird, crazy motherfuckers, I thought it'd be interesting for him to share his unique wisdom. He seemed pleased to get away from his computer for a while.

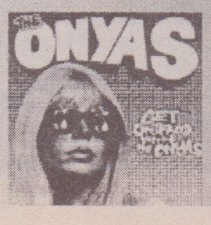
MRR: Is your nickname, "Dwarf," (*"enano" means "dwarf" in Spanish*) an ironc reference to the size of your member?
Enano: I don't know what size my penis is. I've never seen it. And the worst thing is I've never seen anyone's. I still frequent public toilets to see a dick...But in the end all it brings me is problems.
MRR: Is it true that some boxes fell on you in the storeroom once and they didn't find you for three days?
Enano: It wasn't exactly like that. What happened was I got into a small box for a siesta. My workmates didn't see me and closed the box and sent it by messenger to Colombia... I was there for three days. But it doesn't matter because I brought back some good coffee.
MRR: You're always busy. What do you do?
Enano: I'm a miserable person so there's no one better suited to sales.
MRR: Where does Munster sell most of its records?
Enano: We export a lot to the rest of Europe, especially Holland, Germany and Sweden. Also in the States. In our country we don't have sales that reflect the effort we make. You know, a prophet is never accepted in his own town. *(Spain is so Catholic even punks quote the Bible!!!)*
MRR: If some kid from Iceland sends 20 bucks will he get his record?
Enano: Never. That's why I'm here. Probably I'll take the money and smoke a few joints to his health.
MRR: No, really. People order discs from all over the place. Are there fuck ups? How do you make sure everyone gets their records?
Enano: Mostly I do national distribution. Orders come in. I put them in the computer program. Do the bills. Send out orders. We have distrutors in most other counties as well. It's not that complicated. If someone sends money we send them a disc but that's not the normal way. Normally it's through distributors.

SELECTED MUNSTER DISCOGRAPHY
25 of the Coolest Munster 7"s
BABY LEMONADE "Local Drags" (7054)
CANDY 500 "Dicklicious" (7089)
CELIBATE RIFLES "Spirits" (7078)
CHARIOT "What If I Run Out of My Pills?" 7" (7119), CD (MR146).
ALEX CHILTON "Bangkok" (7113)
CYNICS "I'll Wait"
DM3 "Everything That You Told Me"
ELECTRIC FRANKENSTEIN with RIK L RIK.
EXPLODING FUCK DOLLS "Call Me Stupid"
FASTBACKS "Maybe"
FLOP "We are you"
HEADCOATEES "I Gotta Move" (7059)
HELLACOPTERS "City Slang / Born Broke" (7112)
HYPNOLOVEWHEEL "Secret Star" (7066)
JACK MEATBEAT & THE U. SOCIETY/LA SECTA "Riot!"
J-CHURCH "Azul, Amarillo, Verde" (7070)
NEW BOMB TURKS "The Next Big Thing" (7046)
PARASITES "No Martyr"
SATOR "Nothing Hurts"
STUPES "Happy Now" (7081)
TURBONEGRO "Denim Demon"
V/A "Tribute to SUICIDE"

V/A "Gasatanka Records Sampler" (DEMO006)
WHITE FLAG + KEN STRINGFELLOW "Against White Flag" (7094)
YOUNG FRESH FELLOWS "Tribute to the Milkshakes"

50 of the Coolest Munster Albums
ALAN VEGA, ALEX CHILTON, BEN VAUGHN *Cubist Blues* 2xLP (MR110)
BILLY CHILDISH *Torment's Nest* 10" (EL BARTO 002)
BUM *Wanna Smash Sensation* (MR039)
CELIBATE RIFLES *Yizgarnoff* (MR053)
CELIBATE RIFLES *On The Quiet* (MR 115)
CHARIOT *I Am Ben Hur*
ALEX CHILTON *Like Flies On Sherbert* (MR137)
DM3 *Rippled Soul*
EL VEZ *Elvez is Alive!* (MRCD081)
EL VEZ *Never Been To Spain (Until Now)* (MRCD101)
TAV FALCO & PANTHER BURNS *Shadow Dancer* (MR107)
FASTBACKS *Alone In A Furniture Warehouse* 10"/CD (MR087)
FLOP *World Of Today* 10" (MR075)
FLYING COLOR CD (MRCD104)
KIM FOWLEY & BEN VAUGHN *Kings Of Saturday Night* (MR065)
GERMS *Cats Clause* 10"
GREEDY GUTS *From Mars To The Beach* (MR090)
HELLMEN *Electric Crazy Land* (MR018)
HEARTBREAKERS *Live At Mothers* 10" (MR140)
HEARTBREAKERS *Vive la Revolution* 2x10"
DANIEL JOHNSTON *Respect* 10" (EL BARTO 001)
MEANIES *10% Weird* (MRCD072)
NEW YORK DOLLS *Teenage News* (MR 135)
MC5 *Thunder Express*
MOJO NIXON *Whereabouts Unknown* (MR076)
NOMADS *Made In Japan* (MR102)
ODD NUMBERS *Jazz Cigarettes* (MR088)
OFFSPRING *Self Esteem* (MRCD073)
ONYAS *Get Shitfaced with* (MR120)
PARASITES *Nyquil Fueled Rock Armada* 2xLP/CD (MR086)
POWDER MONKEYS *Smashed on a Knee* (MR052)
PRESIDENTS OF THE UNITED STATES LP (MR093)
SHAME IDOLS *Rocket Cat*
SICKO *Chef Boy R-U-Dumb* (MR094)
SIT N'SPIN *Pappy's Corn Squeezin'* (MR116)
SMACK *On You* (MR141)
SPACEMEN 3 *Loosing Touch with Your Mind* (MR011)
STAND GT *They're Magically Delicious* (MR078)
STOOGES *Metallic KO* 2xLP
KEN STRINGFELLOW *This Sounds Like Goodbye* 10" (MR 123)
SUICIDE *Zero Hour* 10" (MR136)
TEENGENERATE *Audio Recording* 10" (MR050)
THIN WHITE ROPE *When Worlds Collide* (MR046)
JOHNNY THUNDERS *In Cold Blood* 2x10" (MR142)
JOHNNY THUNDERS *Hurt Me* 10" (MR143)
BEN VAUGHN *Instrumentals* 10" (EL BARTO 003)
WHITE FLAG *Thru the Trash Darkly* (MRCD033)
YOUNG FRESH FELLOWS *Somos los mejores* (MRCD015)
THE ZEROS *Knocking Me Dead* (MR039)

MUNSTER DISTRIBUTORS IN THE U.S.
K RECORDS (WA): retail@kpunk.com
ROTZ (IL): rob@rotz.com
RUNT (CA): filipo@buyrunt.com
Or direct... francisco@munster-records.com
Send tapes, drugs, nude photos, etc. to:
MUNSTER RECORDS POBox 18107, 28080 Madrid, SPAIN



ter to do thousands of bad songs, which is what we do, than messianic or artistic mental masturbations. Our neurons have deteriorated due to excessive hours of receiving cathode radiations.... We're garbage and we don't pretend to be anything else.

MRR: Which do you like better, recording or playing live?

What we like is to fuck people over. We like both recording and playing live if we can get money out of people. Without prior warning people think they're gonna get something interesting and then they find themselves loaded with our shit!

MRR: Tell me something about your influences.

Our influences are extra-musical... We always say that our biggest influence is cholesterol. It coagulates in our veins, cutting off the supply of blood to our brains, provoking a mental state of eternal stupidity.

MRR: Where have you played? What was the best place?

Alzhiemer's impedes us from answering this question coherently... Our concerts are so disastrous that a mental defense mechanism wipes all trace of them from our brains... Sorry.

MRR: Seriously.

Barcelona, Bilbao, Guadalajara, Segovia... Around Spain.

MRR: Are you afraid that the Pussycats will eat you? (Piolin *is Spanish for "tweety bird")*

It's a disgrace but we are afraid of nothing. Except ourselves. We act without thinking. Pussycats are nice people.

MRR: You have a shitload of songs. Do you write them together? Describe your creative proccess.

We don't have creative proccesses... our songs arrive by spontaneous generation. We drink a kind of cough mixture and that gives us the power.

MRR: Describe your music.

Romantic music for sensitive people.

MRR: Thanks a lot. I think.

PIOLINES DISCOGRAPHY
"Viva La Quimioterapia" 7" ep. Dígaselo con Flores Records, 1995.
"No Quiero Pensar" 2x7"/ CD. Munster, 1996.
"Buen Provecho" LP/CD. (42 songs). Munster, 1998

The Swedish scene is alive and well. One of the most obvious signs is the flood of good new bands out of Sweden during the last few years. One of them is D.S.-13.

They come from Umeå, the hardcore capitol of northern Europe and the same scene that produced bands such as Refused, Doughnuts, Final Exit, Abhinanda, Eclipse, Luna, Step Forward, Separation, Saidiwas and Bloodpath.

D.S.-13 started rehearsing late 1996. They made tons of tunes and had their first gig a couple of months later. They sucked shit and took a break during the summer of '97. At the end of that year they regained their strength and started playing again, this time with a new crew (Jånte D-Kay -guitar, Andy A - drums, 138 - bass, Tom Terror - vocals). During two days in October the guys recorded their debut 7" "Aborted Teen Generation" and released it on their own label, Busted Heads Records. Three months later the first press was sold out (500 on black for all you record collecting assholes out there) and they made a second one (500 on red) that sold out just as fast.

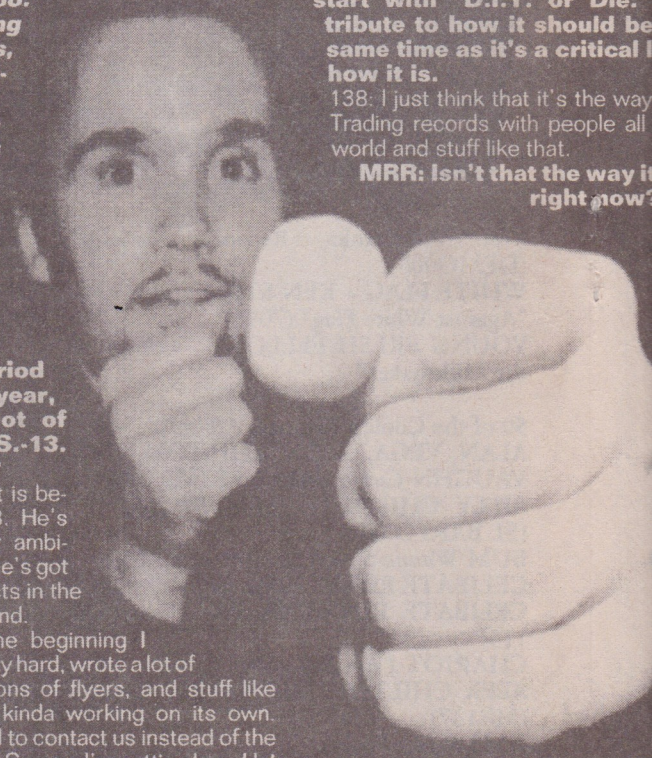
The band was contacted by Felix Havoc, who offered to release the record on Havoc Records in the states. D.S-13 agreed. They also accepted to share a 7" with Australia's The Blood of Others, a split release by the two Aussie labels Organic and Spiral Objective.

In August '98, Swedish thrash label Hepatit D released a record where the pride of Umeå shared the 7" with fellow Swedish raw punkers S.T.G.M.

Towards the end of 1998 came the delicious 7" ep "For the Kids, Not the Business," a collaboration between the two Swedish D.I.Y. labels Insect Records and Communichaos Media. The 13 songs on "For the Kids" are a splendid performance of excellent thrash punk with a clear connection to the early American hardcore scene.

I took the opportunity to talk to Andy A and 138. They gave me everything they had on their minds, so read on about D.S.-13's opinions about everything from Discharge to upperclass vegans and talk shows.

Interview by: Mikael Sörling - Close Up Magazine, Sweden. Edited/translated by: xKarolina Dahlx and Chris Bastardgrinder.



MRR: In a very short period of time, only about a year, there's been quite a lot of things going on for D.S.-13. Have you worked hard?

Andy A: Much of it is because of 138. He's been very ambitious and he's got the contacts in the underground.

138: In the beginning I worked really hard, wrote a lot of letters, made tons of flyers, and stuff like that. But now it's kinda working on its own. People have started to contact us instead of the other way around. So now I'm getting lazy. Ha!

MRR: What has been the response on your records?

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MRR: You guys are from Umeå, way up north in Sweden. A place famous for its hardcore scene. How come you started playing raw punk?

Andy A: It just felt natural.

138: I don't think we're that much raw punk. When I wrote the first songs, that later ended up on "Aborted," I was really fed up with the hardcore scene in Umeå being so fucking pretentious. The music, lyrics, and the whole image thing with the clean suits and 60's haircuts. Everything was so fucking "important," so stuck-up. I just wanted to do that crazy Minor Threat/Black Flag thing. The shit with the typical d-beat came into our songs later on. We really don't listen that much to crust and raw punk. I feel that we have more in common with the early DC and Dischord scene.

MRR: I think I can hear that in your work. But I'm convinced that Discharge is an important influence on D.S.-13.

Andy A: Nah, not that much really. They're good but we don't have the same way of worshiping Discharge as the rest of the Swedish punk scene. You know, that everything starts and ends with Discharge.

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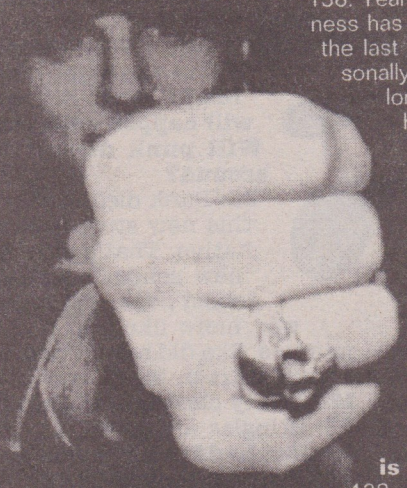

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Andy A: But it's positive that the Swedish scene is quite aware of political stuff.

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MRR: That's very exciting and interesting, if it's true. Why is that, do you think?

138: I don't know. But when I started going to local gigs back in the early 90's, straight edge and a vegan/vegetarian lifestyle were the hot topics. No one talked about things such as revolution, riots, sexism or capitalism. Now there's a lot of talk about radical politics. So I do think that the political awareness has both increased and gotten more serious. Fucked if I know why. Maybe it's the end of the century that's turning everyone into potential revolutionaries, ha!

MRR: Another one of your songs on the latest ep directs some very strong criticism towards parts of the vegan movement. I'm referring to "Upperclass Vegans vs. Non-pc Bums". Tell me about that one!

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MRR: What? Should you let them starve?

138: My point exactly. In a way, it feels like a real upperclass mentality. As I said, we're all vegans and it's a priviledge to be able to eat all vegan food. It costs money and it takes a lot of time and energy. If you live on the street, your chances at maintaining a vegan diet are practically zero.

MRR: As you said it's pretty demanding to live with that kind of diet.

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MRR: I strongly D.S.-13. A band line "Make more not the business Band Contact

D.S.-13, Box 275, fukk47@hotmail.co

Discography

"Aborted Teen Ger 8585, Minneapolis Split 7" w/ S.T.G.M evangstorget 5c, S "For the Kids, No Media (Box 825, SE Records (Postfack mail: info innsect@hotmail.co

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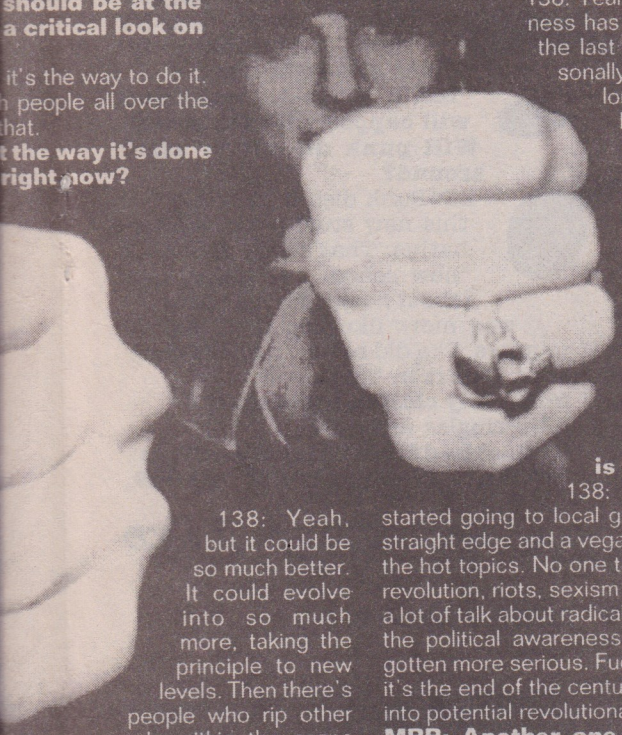

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MRR: Another track that grabbed my attention on "For the Kids" is "Rikki Fake". I wonder what function it fills since it's about an American phenomenon.

138: Sure there's Swedish talkshows, but they aren't as fucked up as the American shows like Jerry Springer and Rikki Lake. Yet, I think it's scary that they try to hide the real purpose of the shows, that they make it look like they're bringing up important social issues, that they claim to help people when it's only about making a profit and exploiting humans with real problems.

Andy A: That the shows are made so that the viewer feels good about other people's shit.

138: We pay to laugh at people who feel like shit. I think it's a fucking disgrace.

MRR: The song is about humilation TV. But I noticed that you related to an American show when there's Swedish ones.

138: Yeah, but the Swedish shows are not as terrible. But they are slowly getting there. In the struggle over the viewers they'll just keep on getting worse and worse. The more talk shows that go on the air, the more grotesque methods will be used to keep the viewers.

Andy A: Also, Rikki Lake is shown every day on Swedish TV. Everyone knows what it is.

138: And "Rikki Fake" is a catchy hook, ha!

MRR: Anything else you'd like to say?

138: We've got a project going with Martin (ex-Los Crudos, Lengua Armada Discos). I'm not sure if it's going to be a triple 7" or an lp, he hasn't made up his mind yet and we still haven't recorded the new shit. Anyway, it'll feature D.S-13, E-150, Last Match, Deathreat, Los Crudos and Seein' Red. It's going to be awesome, so keep an eye out for that. We also got a 6" coming out on Enslaved (UK) in the near future. It'll have nine songs recorded at the same time as "For the Kids". Our cheesy "Youth Core Anthem" will be on that one, ha ha ha! Other than that, just, "Stay true to yourself."

MRR: I strongly advise everyone to check out D.S.-13. A band that starts their record with the line "Make more noise, not money/For the kids, not the business" deserves respect.

Band Contact

D.S.-13, Box 275, SE-901 06 Umeå, Sweden. E-mail: fukk47@hotmail.com

Discography

"Aborted Teen Generation" 7"—Havoc Records (PO Box 8585, Minneapolis, MN 55408)

Split 7" w/ S.T.G.M.—Hepatit D (c/o Christiansen, Mollevangstorget 5c, SE-214 24 Malmö, Sweden)

"For the Kids, Not the Business" 7"—Communichaos Media (Box 825, SE-101 36 Stockholm, Sweden) or Insect Records (Postfack 58, SE-116 74 Stockholm, Sweden). E-mail: info@communichaos.com and innsect@hotmail.com.

This interview was conducted with Chase, of Arizona's Bad Stain Records.

MRR: How did you start off, and what year did you start?

BS: Ummm, I started the label in.. um, I'm not sure. I think '95 or '96, but it actually wasn't a real label until April of '98.

MRR: What do you mean 'real label'?

BS: I never had a tax license and such.

MRR: You've actually only been around since April, but you put out all those albums?

BS: No, no, I mean, let's see... Since April of '98 I've put out the Yellow Sloth Chicken Broth 7 inch and Swallow This 7 inch, and a couple of compilations.

MRR: What are you working on now?

BS: I'm putting another compilation CD and a split 7 inch featuring Scratch N' Sniff and Left Right Combo. I also should be putting out a full length CDs from the United Magnatics, The Imports, The Fonzarellies, The Liverrotchies and possibly Swallow This.

MRR: I've noticed you put out a lot of comps. Do you do it for the money or so bands get exposure?

BS: Exposure, by far. There are so many comps out, believe it or not. Most of the time, my comps dont do nearly as well as my single band releases.

MRR: How do you find all the bands, and how do you get the bigger bands on your comps?

BS: I get a lot of Demos to look over, and we all get together and vote on the best bands. As for the bigger bands, I just call up labels and ask. Fearless Records has been very supportive of Bad Stain Records and has helped me out so much. I mean Bob, Michelle, and Becka are very cool people.

MRR: How many people are involved with Bad Stain?

BS: Well, I do most of the work, but I've always had help. It started off with myself and my friends Kris and Kelly. We took our tax refund and put out some albums. I eventually bought them out, but they still help. I also have help from the support of a handful of people. I just ask them to do a job, and they do it. It's just a few of us, under ten people.

MRR: That's a lot!

BS: Well, yeah. The people always change. Everyone wants to help.

MRR: That's cool. So, do you have a day job?

BS: Not really. I do small projects for money, you know, hard labor...well, not really.

MRR: Do you pay your staff?

BS: Ummm, sometimes. I always give them free CDs. I usually trade other labels and give my friends free CDs. I might slip them a $20 or fill up their gas tank. To be honest, I usually pay them through beer. Every time we go to the bar I buy 3 or 4 beers for each of them. Honestly, I just do that so I don't have to pay taxes on employees.

MRR: Good point. Speaking of beer, you guys focus on that in your CDs a lot. I take it you like it.

BS: MMMM, beer. I love it!

MRR: Are there any bands you think people should listen to?

BS: All the bands on my label (laughter). Just kidding. I really enjoy The Weakerthans and Jets to Brazil. Umm, I guess I can plug some friends, listen to stuff from Dirty Records, Slap Happy Records, Nearfield Recordings, 206 Records, umm, I don't know. I can't think of anyone else right now.

MRR: What do you think will happen with the scene? Will punk die off or stick around?

BS: Punk died in the '70s. All this new stuff is more alternative. That's why we call it "new school". Actually, new school never got big either. It was more like pop punk for 20 minutes. Ska did better, now it's gone. Emo is next in line.

MRR: Any closing comments?

BS: Pringles are good.

Contact Bad Stain Records at: PO Box 35254, Phoenix AZ 85069,

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"New School never got big either. It was more like pop punk for 20 minutes. Emo is next in line.

HOUSEBOY

Houseboy was formed in 1992 in the fertile punk land known as the East Bay. Several releases later, they have relocated and continue to tour. This interview was conducted with Houseboy drummer Brett at the Sub FUK basement on December 20th, following a kick ass show. Interview by Patrice Boorley.

MRR: I've noticed you guys have been moving around a lot. Where is Houseboy located now?

Brett: Right now we're living in New Jersey.

MRR: What made you decide to travel across the country, leaving California for New Jersey?

Brett: Basically just to try something different.

MRR: What do you think of the East Coast scene?

Brett: It rocks! There are lots of great bands and great places to play.

MRR: Speaking of great places to play, tell me a little about Sub FUK.

Brett: Sub FUK is in the basement of our house. It's a place to have shows and help out bands on tour.

MRR: How would you compare the first album, *Ya Right!* to the new album, *1465 Tamarak Street Press Room*?

Brett: More rock!

MRR: What prompted the switch from what some would call a pop punk album to a more straight up punk album?

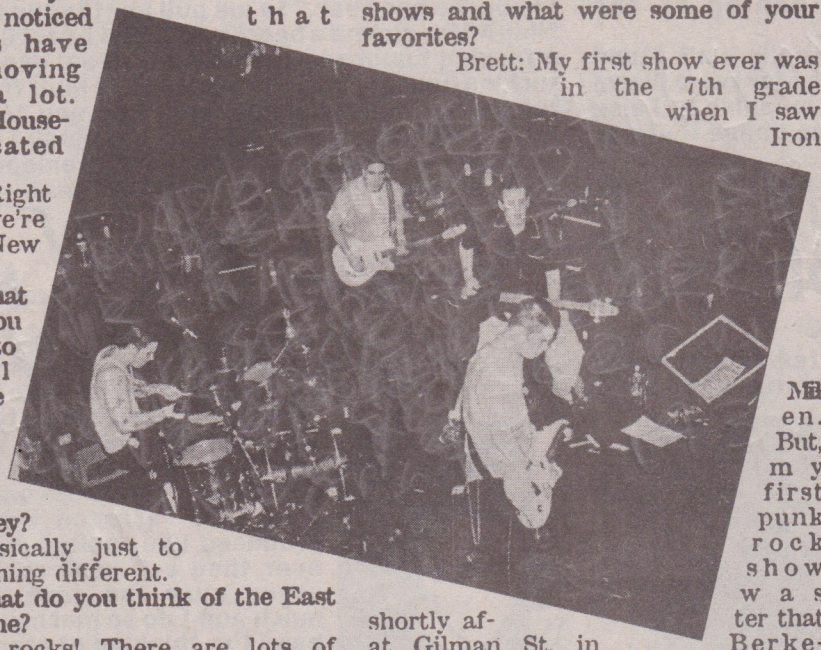
Brett: I don't think our sound really changed. It's just that we had different people in the band and their individual styles came out in the music. We don't sit around and decide whether a song is going to sound "pop" or "punk" or whatever, we just write music.

MRR: As a musician, what are some of your personal influences?

Brett: I would have to say Dan Garcia, our first guitar player, who made me appreciate playing music.

MRR: What were some of your first shows and what were some of your favorites?

Brett: My first show ever was in the 7th grade when I saw Iron Men. But, my first punk rock show was shortly after that at Gilman St. in Berkeley. The bands that played were Operation Ivy and Crimpshrine. That show changed my life.



MRR: What about now? What fine tapes would I find in the Houseboy van?

Brett: Definitely Braid, and you'd also find some At The Drive In, some Rolling Stones, Velvet Underground and Frank Zappa.

MRR: If you don't mind me asking, who in the band writes most of your lyrics and what issues do they mostly deal with?

Brett: I actually write most of the lyrics and usually I write about what's going on in my life at the time. Or I just tell stories about books I've read.

MRR: Lyrically, what is your favorite song that you've written?

Brett: "Monday's Hate Mondays," which is about the story of Captain Blight who was a sailor in the 1800s. He saved his entire crew of eighteen in a life boat and kept them alive for 43 days, until they reached civilization. Nowadays, people think they've got it so bad with all the problems they encounter, but who could comprehend something as bad as that? That story just amazes me.

MRR: Who are some of your favorite writers, that you feel strongly influence you as a lyricist?

Brett: Tim Consella, Bob Nana, Daniel Clowes, Jeremy Egnick and Carlos Casteneda are probably some of my favorites.

MRR: How does your label, Stiff Pole , treat Houseboy?

Brett: Stiff rules! He always takes good care of us. I have no complaints. He'll always do his best to make sure we're happy.

MRR: Can we be expecting something new from Houseboy in '99?

Brett: Yeah, hopefully we'll be putting out a 7" or an EP really soon, and definitely a full length by the end of the year. We already have about fourteen new songs that we're ready to record now.

Well, there you have it. Be sure to look for Houseboy's upcoming releases—I strongly suggest you pick up their newest release, 1465 Tamarak Street Press Room. Houseboy will also be touring for most of the year, so if you get a chance, go check out a show.

For more info: Call Stiff Pole Records at (727) 522-4199 or you can also check out where they're playing closest to you at www.stiffpole.com.

FALSE ALARM

The following is an interview conducted with Brent Alden of False Alarm. False Alarm is a punk band from the early '80s that has consisted of various members since its' inception in 1982. Read on to find out more about False Alarm and their upcoming album, it's beginnings with Fat Mike of NOFX, the Hollywood punk scene and even something about Kurt Cobain's killer! Interview by Jeremy Schwab.

MRR: Just for the record, tell me who you are, what you do, and what the meaning of the band's name "False Alarm" is...

Brent Alden: Is this a deposition? I really ain't found myself yet. I play bass and write songs for False Alarm and do some other stuff. What's the meaning of False Alarm? If you think about it as long as I have it starts to have a lot of meanings.

MRR: How long has False Alarm been together now?

BA: In 1981 Paul and Punk Floyd started a band called Bad Influence. When they moved over to me and Mike and Chris, Dylan and Tim and the whole gang started making songs. Me and Paul started calling it False Alarm around 1982-83 'cuz we were into vandalism, and I started a punk gang and we pulled alarms by the Fairfax district.

MRR: What were False Alarm's early influences? You said before your personal idol was Keith Morris...any others?

BA: Yeah, I love the L.A. and New York punk scene from the early 70's and 80's. Bands like the Dead Boys, the Ramones, and I like the Stooges. I like the Germs, the Adolescents and the Dickies. I'm also influenced by people like Andy Warhol and Lenny Bruce, and cool movies like Rosemary's Baby.

MRR: Tell me who the current and previous members of False Alarm are.

BA: Paul - vocals for the most part. Me on bass, Punk Floyd and Dylan on Guitars and our new drummer Art on drums. Everyone in the band now is from the old gang except Art, who is great. He had to take over for Chris, who played in False Alarm and Rigor Mortis but has some problems now with mental issues. Mike is in NOFX now...Jordan overdosed on synthetic heroin and died. I won't mention anyone else so as not to embarrass the families.

MRR: Where did you pick up the new drummer Art? He's a younger guy isn't he?

BA: No, we had younger drummers but they would flake out. Art is about our age, a little older. He's an engineer at Boeing. A really mellow, cool, smart guy with good taste in music. He's so friendly, it's nice to be around him. I've never argued with him once.

MRR: Mike of NOFX was in False Alarm right? For how long?

BA: Yes, for some time. Those were crazy times. I got put in a mental hospital a couple of times in'83. Jordan OD'd I think in '85 or '84. Paul got arrested and Floyd too. Mike got arrested by the Cathay De around '83 I think. It was a different time. You didn't ever have anything to lose, cuz everyone was against you.

MRR: What is the Cathay De? I know Mike refers to it in some of his lyrics...

BA: The Cathay De Grand was a great punk club in Hollywood off Hollywood Blvd. It was a little tiny place and you could see bands like Social Distortion for like 3 dollars. Everyone hung out there and got drunk in the parking lot. It was what punk should be like. I can barely feel that way now, it was a special place.

MRR: Any interesting stories about you and Mike back in the day?

BA: There is really is no fucked up stories about me and Mike. He stole my girlfriend one time, but we all did that. Everyone was with Lori Meyers or claims to have been, but not me. Umm, here's a funny story. One time I was drunk, so I see Mike in a car and I'm in the parking lot in someone else's car so I said "Hey, there's Mike. I know he has beer." So we pull next to the car and I go "Hey Mike, gimme a beer" and then I hear "Do I look like a fucking liquor store?" so I say "Yea, you look like a fucking liquor store." And fuck, Mike Muir from Suicidal Tendencies jumps out and says "fuck you." So I was like "Fuck he's gonna kill me." But I got away I don't know what he was doing in that car. I can't remember, I don't know of any fucked up stories really.

MRR: I've heard your new album and it sounds great. Tell me how you wrote and recorded the record. What do you think of it overall?

BA: We wrote the songs together me and Paul and Floyd. We recorded it very inexpensively and put an old demo track on too. It sounds like old punk was recorded and not over produced like radio punk or whatever they call punk rock now. We argue over the song writing so much and I do so much work for the band I'm thinking of starting a side project where I can tell everyone to go fuck off 'cause that's one thing I feel I don't get to say enough in False Alarm. I'm thinking of doing a band with my fiance Jennifer on the side or some kids in the neighborhood. Just a side thing where I don't have to deal with crazy people.

MRR: Tell me more about the new EP...

BA: We've recorded about 17 songs in the studio this year. Some are new songs. Some are new versions of old stuff from old demos, from 4 track recordings and stuff. The last time we recorded before this was in 92. I did a couple songs with Joey from Jughead's Revenge, which I don't think we're going to release yet. Punk Floyd wanted to put out an EP, so I guess that's what we're doing first... then a full album, and then maybe some more demos and then a second album. Who knows. I'm just happy we're playing shows and getting things done. Umm, you will be able to get the CD by emailing me at ALDOWORLD@aol.com. It will be advertised in some zines and I'm talking to some distributors to put it in some stores. As of now, we are putting it out ourselves. We might do some 45's to put out some stuff or some artists we like, like King Alvarez who is a side show freak I manage.

MRR: The title to both your new EP and your website is "Learning is Impossible." Explain what this means to False Alarm.

BA: Well... Learning is Impossible is the name of the learning improvement class I had to go to in high school. Everyone called it the Learning is Impossible class, 'cause it was full of the worst kids, freaks and hopeless cases, mongoloids, speech problems, the worst outcasts at the school. They would talk about things in that class like the world not being flat but round, and the kids would get confused. Of course, I was very angry to be there and that my parents had put me there. But it was easier than the real classes. I flunked anyhow, but that's what that the title track

FALSE ALARM

from the EP is about, cuz after a while when they say your wrong all the time you start to feel like that; that learning is impossible. But I don't feel like that as much now.

MRR: So, tell me what your next album will be like?

BA: I think next we're putting out a full length CD like I said and it should have some of our best songs on there. We have a new song called I Could Care Less, and a few others. I think we're putting Live Your Life from '83 and one of my favorites: Let Down. We have a lot of different names we were thinking of for the next record. We were thinking of calling it "Waking Up Is Impossible" or "Everything Is Impossible", then I said I thought we should call it "Fuck All You Cocksuckers, We're Doing This For The Kids." Then we came up with "Flaco Can't Quit Tobacco" and I'm thinking "Only Car Thieves Know the Streets Are Paved With Gold" but who knows? But with all the songs we have recorded, I wanna hurry up and make another CD.

MRR: What inspires False Alarm when writing songs?

BA: For me personally, I like to get out negative feelings through art like music. My parents could never understand this. I would draw ugly faces when I was a kid and they would tell me to draw something nice. They threw all my punk flyers and records away and put me in a mental hospital, but I'm engaged to my beautiful fiance Jennifer, so I like love songs (like the Supremes or the Beatles have) or songs about figuring stuff out. But mostly, I hear a song like Sonic Reducer and think that's how I feel I gotta teach everyone a lesson but not so much now as before.

MRR: How do you see the punk rock scene in Hollywood now, as compared with before? And what do you think about the recent explosion of popularity with punk rock?

BA: I think it's horrible. The punk scene is a disgrace. When we were kids you had to have problems to be punk, now half the kids have no problems. As a band, that's one of our main goals...to keep punk a thing that is not accepted like an unwanted kid. I know only a small percent of people will understand, but we don't care and that's fine. We will play for them.

MRR: On your website, you say that you went to jail when you were younger...what was that all about and how long were you in for?

BA: I was a troubled kid and I started a punk rock gang, which is not like you would think of a gang today. We dressed like punks and had switchblades and leather jackets and stuff. We had the Fairfax District as our neighborhood. I had a juvenile crime record early. When I was older in my 20's, I got involved with the Russian crime scene in Hollywood. I was a drug dealer...and this had a bad effect on everything and on False Alarm. It slowed everything down. I became a drug addict, I was arrested by the F.B.I. at one point and went to jail. I was sentenced to a year, but I got out sooner. I don't advise this life to anyone. It's not even punk. I was horrible on drugs. I regret it all, but hey. Live and learn.

MRR: Before, you say "Live your Life", now you say "Live and Learn." Do you think things would have been different had you lived a different, cleaner life style?

BA: I've been sober on and off for a long time. I haven't used hard drugs for years right now. I don't smoke, I don't drink, and I don't eat meat. But you know I slip on the drinking. I've learned a lot I think, despite being a self destructive person. You got to learn to like yourself and keep trying. I'm not perfect at all... not at all, but from what I was I'm a lot better person. I try my best to be good.

MRR: What's going on with your book on the Hollywood punk scene? Is it near completion?

BA: I've been working on that book a long time. It has cool interviews with great people from the old punk days in L.A. My favorite is Keith Morris. I think he's a real bright guy... him and El Duce were my favorites to interview. Keith has been cool and said a lot of cool things about False Alarm, which I appreciate. He was a childhood idol for me. I'm still not done getting interviews. Stan from the Dickies is meant to do one and then I still need to transcribe it from tapes to paper, but I'm not in a rush.

MRR: You've known El Duce for a while, right? Tell me your theory on the whole El Duce, Kurt Cobain, Courtney Love issue.

BA: I've known El Duce since around '82. We hung out at the Cathay De. He was the funniest guy in town. We would go get drunk with him. NOFX has a song about his friend Bob Lush. I got a great video my friend Eric Gorman shot of El Duce and Bob running around Melrose. When I interviewed El Duce, he told me who the killers were for Kurt Cobain. I was also with El Duce the night before he died and he told me more stuff. He was freaked out. You can read about that in Flipside #107. There's a little interview in there about it. The thing why I believe something is wrong is cuz the last night I saw him, I've never seen him like that and I knew him 16 years. But I don't know..its all very complicated. There's a lot of strange stuff I found out about that

MRR: Who's Bob Lush... any interesting memories of the guy?

BA: He was a funny drunk, the doctor told him he had a bad liver and he had to stop drinking. But he didn't stop for long, he left California last I heard. He was a funny guy

MRR: Any last words for all of the False Alarm fans out there?

BA: Life sucks, make the worst of it. I used to say that, but now I say "Hey, try your best and you still might fail." Oh, and I'd like to thank a few people who helped me with my book and stuff lately. Rick Wilder for being of great help to me with my book Jughead's Revenge even though they act like rock stars...and Fat Mike I guess even though he was acting like "bla bla bla bla" and said he was going to do something and flaked and again acting like a rock star. Oh well, people are crazy I'm no better. Other than that, no one has helped me with anything except my girl Jennifer; and you, Jeremy thank you for doing the interview.

MRR: Thanks again for your time Brent, good luck with the new album and I look forward to hearing it!

Visit http://www.punker.com/falsealarm for more info.

Darlington

Drummer Stevey Stress and Christy Darlington, outrageous singer and guitarist, formed Mess in '95. This infectious pop-punk band from Dallas, TX released several singles and a CD, "Pretty Ugly." After discovering that there was another Mess, "Darlington" was born. In '98, Darlington's second CD, "Girltroversy," was released with praise for its catchy lyrics and awesome hooks. Once Stevey finished drumming with the Queers, he and Christy decided to put together a record that blends the best of Mess and Darlington called "Mess You Up," to be released in March '99. They will be on tour everywhere in support of the records, so check them out. Darlington is Christy- lead vocals/guitar, Stevey- drums, and Omar- bass. Interview with Christy by John Holmes.

MRR: How many years have you played, and what releases have you had?

Christy: I've played guitar for ten years now, been in bands since 1990, and Darlington since 1995. Our discography takes up a entire typewritten page, OK?

MRR: What was the reason for starting the band?

Christy: Wanted to eat out beautiful women's asses.

MRR: Where and how many times have you been on tour?

Christy: All over the US several times, thank you.

MRR: What are your favorite places to play?

Christy: Cheap motels with even cheaper whores.

MRR: Fucked up things that have happened on the road?

Christy: Well, this she-male I got it on with in Fresno one time. I was piping her, and pulling her hair and slapping her freshly waxed shitter when the door opened at the punk house we were staying at and Stevey stumbled in wasted, pulled down his pants and proceeded to jack off in her face. After licking him clean, she then cleaned me off,and then about six or seven liberty-spiked and mohawked boys got to take their turn. It was my first gangbang- thank god I didn't get sloppy seconds!

MRR: Did you ever play any house parties?

Christy: Sure, Asia's house in OKC. She is one filthy, sexy woman. Oh yeah, we used to play the Spasm house-a really cool punk house here in Big D-the Spasm 151 boys are great!

MRR: What are your favorite kinds of shows to play?

Christy: The kind where a lot of filthy, perverted, evil sexual activity is to follow in my motel room later.

MRR: What kind of drugs are you on right now?

Christy: Pharmaceutical Viagra and Propecia.

MRR: What kind of stuff do you find yourself masturbating to? Don't lie, you masturbate.

Christy: Of course. I can out-jack anyone, including those wimps in the Nobodys. Those guys don't know what jacking off is! Obviously they have never been to Carl's Corner! I like jacking off to mostly anal porn. Every girl I have sex with eventually begs me to please her anally. They all call me daddy, those filthy little girls!

MRR: What is your favorite Simpsons episode and favorite line?

Christy: Fave line: "Mmmm...floor pie." Episode: the Halloween one where Homer is attacked by the killer Krusty doll.

MRR: What is your favorite beer and liquor?

Christy: Coors Regular. It's the last real beer. Liquor: Skye Vodka only. I'm Russian in my ethnic background.

MRR: Tell us a tale of drunken debauchery.

Christy: On tour in 1997 we played with Fluffy, that stupid wannabe all-girl fake poseur punk English band, and I made out with the singer Amanda in their hotel in the weight room by the pool. That was in Kansas City.

MRR: Do you have a tattoo that you think is stupid?

Christy: All of them.

MRR: Do you think Hollywood tries to rewrite history with movies like *Schindler's List*, *Titanic*, *JFK*, and *Malcolm X*?

Christy: Who cares? Watch more porn.

MRR: What's in your record collection? Who are your favorite bands?

Christy: I don't collect anything. My band. Oh yeah, I also like the almighty US Bombs, MTX, the Ramones, George Jones, the Toilet Boys, Lunachicks, Shonen Knife, Chixdiggit, Gotohells, Jonathan Richman, Cowboys and Indians, AC/DC, Old 97s, Fastball, and Riot Squad.

MRR: How do you feel about professional athletes and sports in general?

Christy: I love football and baseball and hockey and wrestling. I know all the stats and everything.

MRR: Do you guys meet a lot of underage girls at shows?

Christy: Yes.

MRR: Who is your favorite porn star?

Christy: My fave porn star is definitely Kaylan Nicole.

MRR: Your favorite porn movie?

Christy: *Wild Eyed Ass Pounders.*

MRR: Most bizarre sex act you've ever seen?

Christy: To me nothing is bizarre. I would love to see a beautiful woman make it with animals.

MRR: Have you ever had a "mullet" haircut? It's kind of like the do Mel Gibson had in the first Lethal Weapon, or Sly Stallone in Rambo.

Christy: Well I had a variation on it called the "de-liv." It's short for "pizza boy delivery driver haircut."

MRR: What are some of the bands you hate?

Christy: I have plenty of enemies. Every single shitty, no-production-having, recorded-on-a-jambox album, shitty instrument-playing, "garage bands;" also stupid hip-hop, rap, soul, etc. That all sucks. It's no-talent idiots. Also those dumb angst types. All these losers need to bow down to the rock gods. Us. You want names? OK: Puff Daddy sucks, Guitar Wolf sucks, the Donnas suck, Nashville Pussy sucks, the Hissyfits suck, any band with a number in the name, do you want more? OK: Assorted Jellybeans, Reel Big Fish, Save Ferris, almost any ska, Celine Dion, Tripping Daisy, MxPx, Hole, Offspring (or should I say the Scorpions?).

MRR: What do you think about the industry in general?

Christy: I wish I was a tattoo artist instead. Or a porn star. Music sucks.

MRR: What makes you want to play punk rock music?

Christy: I need to do something between jack off sessions.

MRR: Have you ever passed out and woken up someplace really fucked up?

Christy: Yes, when I went home with a 40 year old hairdresser from Valley Ranch (where the Dallas cowboys HQ is). The next morning she showed off her new "boy toy" to all her friends at the salon.

MRR: How do you feel about shoplifting? Do you shoplift?

Christy: No, I don't steal. I don't believe in it.

MRR: Favorite things to pass time?

Christy: Reading my Bible and watching Benny Hinn and Dr. Gene Scott. Also porn.

MRR: Do you watch wrestling? Who's your favorite wrestler?

Christy: Yes. WCW only. WWF sucks. My favorite wrestlers are Scott Hall, big sexy Kevin Nash, Scott Norton, Billy Kidman, and Ric Flair. I really wish the Freebirds with Michael P.S. Hayes would make a comeback.

MRR: Who pisses you off?

Christy: People who don't like porn.

MRR: Would you ever open up for Slayer?

Christy: When God decided to create the ultimate metal band he created Slayer. They are awesome. Yes! Yes!

MRR: Do you take Ritalin or Prozac?

Christy: Only at parties. Or before vaginal sex.

MRR: Any last words?

Christy: Fuck you.

Discography:

Split EP with 22 Jacks, '95/"Pretty Ugly" CD (as Mess), '96, Last Beat Records/"Girltoversy" CD, '98, Last Beat/"Mess You Up" CD, 1999, Melted Records/plus tons of 7"s and comps.

Contact address: Melted Records, 21-41, 34th Ave Suite 10A, Astoria NY 11106/ www.meltedrecords.com

THE BODIES? QUITE SIMPLY, WHETHER ABE'S WEARING A TRASH CAN ON HIS HEAD OR THEY'RE ALL COVERED IN ZOMBIE MAKEUP THEY ROCK. I WOULD DESCRIBE THEIR SOUND AS THE MISFITS MEETS OLD SOUTHERN CALIFORNIA BEACH PUNK. ANYHOW, WITHOUT ANY FURTHER ADIEU...LADIES AND GENTS, THE BODIES.

HARLEY: DRUMS
SCOTT: BASS
JOHNNY: GUITAR
ABE: VOCALS

MRR: HOW DID YOU GUYS GET TOGETHER? I MEAN WHAT WAS THE EVENT THAT LEAD TO THE BODIES BECOMING A BAND?

ABE: WE WERE IN A BAND CALLED THE CADAVERS. JOHN AND HARLEY AND I.

JOHNNY: I WASN'T. SCOTT WAS.

ABE: HARLEY, SCOTT AND I WERE IN THE CADAVERS WITH A COUPLE OF OTHER GUYS FROM SONOMA. ONE OF THEM MOVED TO SACRAMENTO, AND SO WE SORT OF BROKE UP. JOHNNY MOVED UP HERE FROM SANTA BARBARA AND WAS IN THE UNDEFEATED AND HE FIRED US UP ABOUT STARTING ANOTHER BAND.

MRR: HOW LONG WERE THE UNDEFEATED TOGETHER?

JOHNNY: PROBABLY ABOUT TWO YEARS ON AND OFF WITH DIFFERENT PEOPLE IN IT.

MRR: WHAT OTHER BANDS HAVE YOU GUYS BEEN IN?

JOHNNY: I WAS ALSO IN A BAND CALLED THE DISAPPOINTMENTS THAT WAS DOWN THERE.

ABE: AND DAHMER'S ICEBOX.

JOHNNY: OH YEAH, THAT WAS MY FIRST, DAHMER'S ICEBOX.

ABE:(LAUGHING) JOHNNY HAS BEEN IN THE WORST BANDS IN CALIFORNIA. THE FASTEST, THE DRUNKEST BANDS YOU'VE EVER HEARD. YOUR FRIENDS WOULD TELL YOU THEY WERE HALF WAY DECENT. THEN YOU WOULD GO SEE THEM AND IT WAS JUST FOUR CROSS EYED DRUNKS SCREAMING AND YELLING.(LAUGHTER)

MRR: ANY OTHERS?

ABE: HARLEY AND ME AND SCOTT WERE ALL IN THE CADAVERS AND BEFORE THAT I WAS IN A BAND CALLED LUKENSTRAP(?) IN SONOMA.

MRR: THAT'S A PRETTY FUNNY NAME.

ABE: YEAH, MY MOM IS A PSYCH TECH OUT AT THE STATE HOSPITAL AND WE ASKED IF SHE HAD ANY GOOD LINGO FROM THE HOSPITAL AND SHE GAVE US LUKENSTARP. I GUESS DOCTOR LUKEN STRAPPED THIS THING TO PEOPLES HEADS AND IT STICKS AN AUTOMATIC TONGUE DEPRESSOR DOWN THEIR THROATS SO THEY DON'T SWALLOW THEIR TONGUES.

MRR: YIKES! HOW DID YOU GUYS LEARN HOW TO PLAY YOUR INSTRUMENTS?

HARLEY: BASICALLY...

JOHNNY: HE STILL HASN'T LEARNED HOW TO PLAY.(LAUGHTER)

HARLEY: I USED TO PLAY BEFORE THE CADAVERS, BUT NOT VERY GOOD ON A CRAPPY DRUM SET THAT I BOUGHT FOR ABOUT A HUNDRED DOLLARS. I JUST STARTED JAMMING ON IT AND TAUGHT MYSELF.

MRR: HAVE YOU EVER TAKEN LESSONS?

HARLEY: NO.

MRR: WHAT ABOUT YOU JOHNNY?(LAUGHTER)

JOHNNY: I CAN'T PLAY THE GUITAR. IT'S ALL BAR CHORDS.

ABE: GOD KNOWS THERE'S NO LESSONS THERE.(LAUGHTER)

MRR: WHAT INSPIRED YOU TO PICK UP THE GUITAR?

JOHNNY: IT WOULD HAVE TO BE EDDIE VAN HALEN WHEN I WAS IN FIFTH GRADE.(LAUGHTER)

MRR: COOL. WHAT ABOUT YOU ABE? WHAT MADE YOU WANT TO BE A SINGER?

ABE: I TRIED TO PLAY GUITAR BUT EVERYONE SAID I SUCKED SO I HAD TO BE THE SINGER.(LAUGHTER)

MRR: I THINK YOU HAVE A GOOD VOICE PERSONALLY. DID YOU SING IN THE SHOWER?(LAUGHTER)

JOHNNY: HE'S GOT THE SWEETEST VOICE IN THE SHOWER I'VE EVER HEARD. (LAUGHTER)

ABE: YEAH, TOO MANY PEOPLE BEGAN CROWDING AROUND MY SHOWER WINDOW TRYING TO GET A LISTEN...

MRR: SO YOU FIGURED WHAT THE FUCK, MIGHT AS WELL TAKE THIS ACT ON THE ROAD.

JOHNNY: ACTUALLY WHAT HAPPENED WAS THAT WHEN I MOVED BACK TO SONOMA THESE GUYS(ABE, HARLEY AND SCOTT) WERE IN THIS THREE PIECE BAND CALLED THE SO SO'S, ABE WAS PLAYING GUITAR AND SINGING, SO SCOTT CALLED ME UP AND SAID "WE CAN'T HANDLE ABE PLAYING GUITAR ANYMORE, WE NEED SOMEONE TO PLAY GUITAR." (LAUGHTER)

ABE: I THOUGHT I WAS GOOD. I THOUGHT I WAS GOOD. BUT EVERYONE SAID I SUCKED SO BAD.(LAUGHTER)

JOHNNY: SO I CAME OVER AND ABE STILL KEPT TRYING TO PLAY GUITAR AND SING.

ABE: I STILL TRY TO THIS DAY.

JOHNNY: YEAH, HE'S STILL TRYING.

ABE: I'M EASILY AS GOOD AS JOHN. (LAUGHTER)

MRR: WHAT'S SONOMA LIKE? IT'S PRODUCED SOME GOOD BANDS OVER THE YEARS.

HARLEY: LOTS OF BEER AND PEOPLE DRINKING.

JOHNNY: THERE'S NOTHING TO DO BUT DRINK. SONOMA PRODUCES NOTHING BUT DRUNKS.

ABE: DRUNKS, LOSERS AND PRETTY MUCH EVERYONE ENDS UP IN THE PUNK TRASH PIT. IT'S LIKE JOHNNY. THEY START OUT WITH VAN HALEN AND SOMETHING WORTHWHILE LIKE BLUE OYSTER CULT AND THE NEXT THING YOU KNOW IT'S RIGHT DOWN THE SHIT TUBES.(LAUGHTER)

MRR: SO IT'S A BOREDOM, WE DON'T HAVE ANYTHING ELSE TO DO, LET'S START A BAND KIND OF THING?

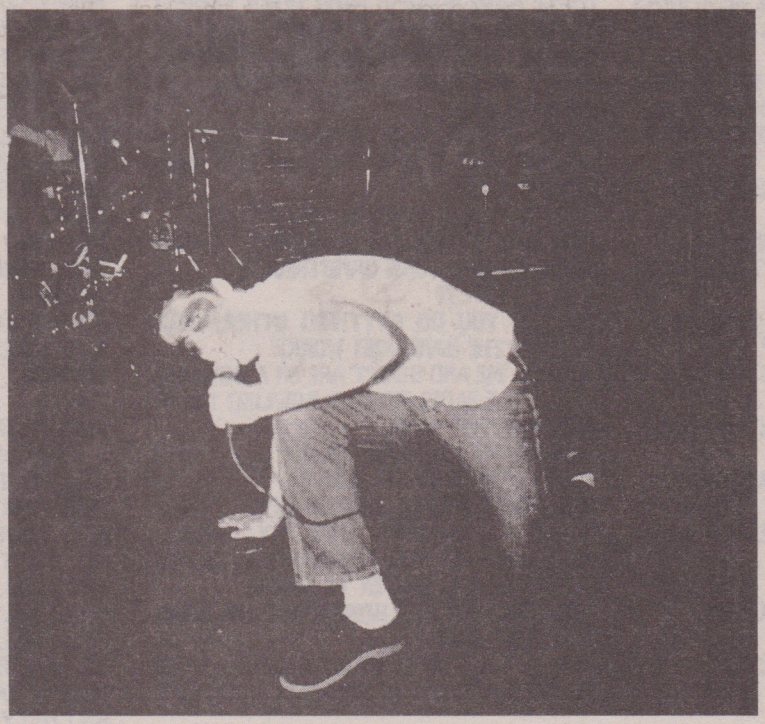
ALL: YEAH.

MRR: HERE'S A MORE SERIOUS QUESTION. I'VE SEEN YOU PLAY A BUNCH OF TIMES AND SOMETIMES YOU HAVE AN AMERICAN FLAG ON STAGE. SOME PEOPLE HAVE TAKEN ISSUE WITH THAT. WHAT'S THE DEAL?

HARLEY: THAT WAS MY IDEA.

JOHNNY: WE LIKE AMERICA. A LOT OF PEOPLE ASSOCIATE THE FLAG WITH NAZI'S AND ALL THAT SHIT. WE ASSOCIATE IT WITH THE COUNTRY OF AMERICA. WE CAN GO DOWN THE STREET TO A BAR AND GET A BEER. WE'RE FREE TO WALK AROUND AND DO WHAT WE WANT. GO TO THE NUDDIE SHOP. WHATEVER.

ABE: THERE'S LOTS OF NEGATIVE



THINGS HERE SURE, WE'VE GOT A LOT OF PROBLEMS BUT I'M LUCKY TO LIVE HERE. YOU'VE GOT A BETTER CHANCE HERE THAN IN A COMMUNIST OR FASCIST PLACE.

MRR: WOULD YOU SAY YOU'RE PATRIOTIC?

JOHNNY: IT DEPENDS ON WHAT YOU MEAN BY THAT. YEAH, PATRIOTIC MEANING WE LIKE TO LIVE HERE AND WE'RE PROUD TO LIVE HERE.

ABE: NOT IN THE SENSE THAT YOU OVERLOOK ALL THE FLAWS AND SAY WHO CARES, BUT WE TAKE THE GOOD AND THE BAD. LIKE, IF WE HAD A SOCCER TEAM WE'D ROOT FOR THEM BUT WE'RE NOT GOING TO SHOVE THINGS DOWN OTHER PEOPLES THROATS. WHEN PEOPLE SAY THERE'S PROBLEMS HERE I THINK THEY HAVE VALID POINTS AND I AGREE WITH THEM LOTS OF TIME.

MRR: WOULD YOU SAY YOU GUYS ARE LIVE AND LET LIVE TYPE OF PEOPLE. I MEAN IF SOMEONE DISAGREES WITH YOU BIG DEAL?

ABE: YEAH. BESIDES, I THINK THE BEST IDEAS WILL WIN SO LET'S HAVE THEM ALL OUT IN THE OPEN.

JOHNNY: WE JUST LIKE HAVING FUN. EVERYONE TAKES THINGS TOO SERIOUSLY NOW DAYS. HAVE FUN, HAVE A SENSE OF HUMOR.

SCOTT: YEAH.

MRR: SO WHAT DO YOU GUYS DO FOR A LIVING?

ABE: JOHN'S A GENIUS, STRAIGHT OUT.

JOHN: I WORK AT A PLACE THAT MAKES PUMPS.

ABE: HE'S AN ENGINEER WITH A FUCKIN B.S.!

MRR: WHAT'S YOUR DEGREE IN?

JOHN: MECHANICAL ENGINEERING. SCOTT'S A BUTCHER.

ABE: HE HAS A DEGREE TOO. HE'S A FUCKIN' MANIAC!

MRR: IN WHAT? BUTCHERY?(LAUGHTER)

ABE: HE HAS AN HONORARY DEGREE IN BUTCHERY, BUT HE GOT A DEGREE IN FINANCE, RIGHT?

SCOTT: YEAH, BUSINESS.

MRR: WHERE DID YOU GO TO SCHOOL?

SCOTT: SONOMA STATE.

MRR: WHAT ABOUT YOU HARLEY?

HARLEY: I'M A CARPENTER.

MRR: WHAT ABOUT YOU ABE?

ABE: I GOT A SHITLOAD OF ODD JOBS AND I GO TO SCHOOL.

MRR: WHERE?

ABE: JUNIOR COLLEGE. I WANT TO GET A DEGREE SOONER OR LATER. I WORK AS A BARTENDER AND I RESTORE STONE SCULPTURES TOO.

MRR: WHAT WAS SANTA BARBARA LIKE WHEN YOU WHERE DOWN THERE, JOHN?

JOHN: IT WAS FUN. A LOT OF BEER DOWN THERE. NO ONE EVER GOES TO SEE BANDS BECAUSE YOUR NEIGHBOR ALWAYS HAS A KEG NEXT DOOR AND IT'S EASIER TO GO NEXT DOOR THAN WALK THREE BLOCKS TO WHERE A BAND'S PLAYING. IT'S NOT A GOOD PLACE FOR BANDS BUT A GOOD PLACE TO BE A DRUNK THOUGH.

MRR: WHAT'S WITH THE WHOLE SONOMA, SANTA BARBARA CONNECTION? A LOT OF PEOPLE FROM SONOMA MOVE DOWN THERE. I KNOW IAN FROM THE RANDUMBS WENT TO SCHOOL DOWN THERE AND ENDED UP DROPPING OUT BECAUSE HE BECAME A DRUNK.(LAUGHTER)

JOHN: IT'S BECAUSE SONOMA'S FULL OF DRUNKS AND SANTA BARBARA HAS GOT LOTS OF BEER.

SCOTT: IT'S A NATURAL MIGRATION.

MRR: KIND OF LIKE THE SWALLOWS COMING BACK TO SAN JUAN CAPISTRANO?

ABE: EXACTLY!

MRR: DO YOU DO ANYTHING OTHER THAN PLAY IN THE BAND AND WORK?

JOHNNY: ME AND SCOTT ARE ON A BOWLING TEAM. THE RADIO RECORDS BOWLING TEAM.

MRR: ARE YOU GOOD.

JOHNNY: WE'RE IN LAST PLACE.

SCOTT: WE STINK.(LAUGHTER)

MRR: WHAT ABOUT YOU HARLEY?

HARLEY: I HANGOUT WITH MY FAMILY. PLAY WITH MY SON, MESS AROUND ON MY COMPUTER AND LISTEN TO MUSIC.

MRR: WHAT'S IT LIKE BEING A DAD AND BEING IN A PUNK BAND?

HARLEY: IT'S KIND OF STRESSFUL. WHEN YOU'VE GOT A LOT OF SHOWS IN A ROW IT'S KIND OF HARD TO KEEP A CONNECTION WITH YOUR FAMILY. YOU DON'T REALLY HAVE TIME TO HANGOUT AND THAT ESCALATES INTO A FIGHT HERE AND THERE.

MRR: HOW OLD IS YOUR KID?

HARLEY: NINE

JOHNNY: HARLEY JUST GOT HIM A DRUM SET.

MRR: OH NO.(LAUGHTER) WHAT ABOUT YOU ABE? WHAT ELSE DO YOU DO BESIDES PLAY IN THE BAND AND WORK?

ABE: HANGOUT WITH MY GIRLFRIEND.

SCOTT: LIFTS WEIGHTS.

JOHNNY: HE'S INTO KUNG FU ACTUALLY. HE'S A KARATE EXPERT.

SCOTT: TI KWAN DOE.

MRR: I SEE. THAT WOULD EXPLAIN THE MOVES YOU DO ON STAGE. (LAUGHTER) SOME OF THOSE ARE PRETTY HOT.

JOHNNY: WE ALL SPEND OUR TIME AND MONEY COLLECTING...

HARLEY: RECORDS.

JOHNNY: THAT TAKES UP ALL OUR MONEY.

ABE: WE ALL WANT THE SAME RECORDS...

JOHNNY: SO WE BUY DOUBLES OF STUFF AND HANG ONE IN THE OTHER GUYS FACE.(LAUGHTER)

ABE: THE GOOD SHIT! LIKE OLD VAN HALEN, FUCKIN' HAGGAR.(LAUGHTER)

MRR: HOW FAR DO YOU GUYS WANT TO TAKE THIS?

JOHNNY: ALL THE WAY TO THE BOTTOM!(LAUGHTER)

MRR: WELL THE US BOMBS ARE ON COMEDY CENTRAL. WHAT ABOUT SOMETHING LIKE THAT?

HARLEY: IF IT CAME TO US IT WOULD BE A HARD DECISION TO MAKE.

JOHNNY: THOSE GUYS AREN'T MAKING ANY MONEY ANYWAY.

ABE: YEAH, BANDS LIKE THAT, THAT GO ALL THE TIME, IT'S HARD FOR ME TO SAY ANYTHING, MORE POWER TO THEM. THAT'S THEIR WAY OF LIFE. I COULDN'T DO IT PERSONALLY, BUT THEY WERE PUNK BEFORE WE WERE BORN OR SOMETHING.

JOHNNY: DUANE PETERS IS LIKE A HUNDRED AND FIFTY. (LAUGHTER)

HARLEY: I DON'T THINK MY WIFE AND KID WOULD LIKE THAT TOO MUCH EITHER.

MRR: WOULD YOU BE WILLING TO COMPROMISE CERTAIN THINGS IN ORDER TO BECOME MORE SUCCESSFUL THOUGH?

HARLEY: LIKE GET A DIVORCE?

MRR: WOULD YOU PLAY WITH A BUNCH OF ALTERNATIVE ROCK BANDS, LIKE SAY NO DOUBT OR SOMEBODY LIKE THAT, JUST TO GET YOUR NAME OUT THERE?

HARLEY: I'D QUIT.

ABE: IF WE COULD PLAY AROUND HERE FOR FUN, FUCK I'D PLAY WITH DEPECHE MODE OR ANYBODY. (LAUGHTER)

JOHNNY: IT'S HARD ENOUGH GETTING ABE OUT OF SONOMA.

ABE: I DON'T WANT TO PUT TOO MUCH TIME INTO BEING IN A SHITTY PUNK BAND MYSELF, SO...(LAUGHTER)

MRR: SO WHY DO YOU DO IT?

ABE: YOU GET TO DRINK BEER AND HANGOUT AND MEET LOTS OF PEOPLE.

MRR: DO YOU THINK IT'S IMPORTANT TO PLAY WHAT COMES NATURAL? I SEE A LOT

OF BANDS THESE DAYS THAT SEEM TO BE FORCING THINGS.
ABE: YEAH, DON'T TRY TO FORCE IT.
JOHNNY: YEAH. I AGREE WITH THAT. MUNDO YOU SHOULD BE IN A BAND. (LAUGHTER)
MRR: ACTUALLY, I AM. I TRY NOT TO FORCE IT TOO MUCH ESPECIALLY WHEN I GO TO THE BATHROOM.(LAUGHTER)
JOHNNY: OBVIOUSLY THERE'S BANDS THAT WE LIKE AND A TYPE OF MUSIC WE LIKE TO PLAY SO WE PLAY THAT BUT WE DON'T TRY TO COPY SOMEONE.
MRR: THE REASON I SAID THAT WAS THAT, OKAY THE US BOMBS GET BIG AND SUDDENLY YOU SEE A BUNCH OF BANDS OUT THERE APING THEM. STITCHES, SAME DEAL. SAME GOES FOR THE WHOLE NASHVILLE PUSSY THING. SUDDENLY THERE SEEMS TO BE ALL THESE SOUTHERN FRIED PUNK BANDS.
JOHNNY: IT'S JUST LIKE THE FLAVOR OF THE MONTH. EVERY BAND THAT STARTS IT KICKS ASS LIKE THE STITCHES OR WHATEVER, THEY KICK IT OFF AND IT BECOMES POPULAR. IT'S LIKE ANYTHING ELSE.
WHAT ABOUT PUNK? WHAT DOES THAT MEAN TO YOU IF ANYTHING AND DOES IT HAVE ANY BOUNDARIES?
HARLEY: A SHOW OF EMOTION MAYBE.
JOHNNY: IT FIRES ME UP. IT'S DRINKING BEER, LISTENING TO LOUD MUSIC AND HAVING A GOOD TIME.
ABE: I AGREE WITH THAT. WHAT FIRES ME UP IS THE MUSIC AND THINKING BEYOND THE STATUS QUO. TO ME IT'S HAVING NO BOUNDARIES AND LETTING PEOPLE LIVE AS THEY ARE.
MRR: WHAT DO YOU THINK OF PUNK IN GENERAL THESE DAYS?
ABE: LIKE I SAID, IT'S DEAD AND PEOPLE DON'T REALIZE THAT IT'S ALL ABOUT HAVING FUN WITH YOUR FRIENDS.
HARLEY: EVERYONE IS TRYING TO SOUND THE SAME.
JOHNNY: EVERYONE'S TRYING TOO HARD TO COPY OTHER PEOPLE AND THEY TRY TOO HARD TO LOOK AND SOUND LIKE SOMEONE ELSE.
ABE: ALL THOSE BANDS THAT PEOPLE ARE TRYING TO SOUND LIKE RIP...THE U.S. BOMBS RIP, THE STITCHES RIP, THEY SET THE TONE AND A LOT OF PEOPLE JUMP ON THE BAND WAGON AND SAY "I WANT MY BAND TO SOUND LIKE THAT". WHAT YOU'VE GOT TO REALIZE IS THAT IT'S ALL ABOUT DRINKING BOOZE AND HAVING FUN.
MRR: SO, DO YOU GUYS LUMP YOURSELVES IN WITH ANY PARTICULAR SCENE? SAY OI, STREET PUNK, WHAT?
ABE: WE'RE FUCKIN ROCK N ROLL MAN. I LIKE CRUSTY BANDS, SKINHEAD BANDS, I LIKE IT ALL. IT'S GOOD WHEN A BAND GOES OUT ON A LIMB TOO.
HARLEY: WE'RE ALWAYS TRYING TO DECIDE ON WHAT STYLE OF MUSIC WE ARE.
ABE: YEAH, IT ALL DEPENDS ON WHAT RECORDS WE'RE LISTENING TO. YOU KNOW WE'RE LIKE "OI. WE NEED TO BE MORE OI", THEN WE'RE LIKE "FUCK OI MAN! PUNK, YEAH! RAW FUCKIN PUNK!".
JOHNNY: IF WE'RE LISTENING TO OI RECORDS WE'LL WRITE AND OI SONG.
ABE: PUNK RECORDS, A PUNK SONG. REGGAE

RECORDS I'LL TRY TO WRITE A REGGAE SONG AND ALL THOSE GUYS WILL SAY FUCK YOU!
MRR: IT SEEMS THAT A LOT OF PEOPLE ARE TOO CONCERNED WITH THAT THESE DAYS. YOU KNOW, YOU CAN ONLY LISTEN TO THIS OR THAT TYPE OF MUSIC.
ABE: I LIKE IT ALL
HARLEY: I LISTEN COUNTRY.
JOHNNY: YEAH, ABE'S A BAR TENDER AT SOME SWITZERLAND JOINT AND THEY HAVE POLKA BANDS. YOU SHOULD SEE ABE OUT THERE DOING HIS POLKA DANCE EVERY WEEKEND.(LAUGHTER) THAT'S WHERE HE GETS ALL HIS MOVES!
ABE: I LIKE POLKA NOW. THEY'RE FUCKIN FIRED UP FOR EIGHTY YEAR OLDS. THEY'LL DANCE ANY PUNKED OUT FIFTEEN YEAR OLD UNDER THE TABLE!
MRR: ANYTHING ELSE?
ABE: THANKS. YOU'RE THE BEST. CHEERS TO MUNDO!
ALL: CHEERS!
MRR: HEY THANKS, I'M SURE THERE'S A LOT OF PEOPLE OUT THERE THAT DON'T FEEL THE SAME WAY (LAUGHTER), BUT UH...THANKS GUYS.

CONTACT THE BODIES C/O T.K.O. RECORDS, 4104 24TH ST #103, SAN FRANCISCO, CA 94114

Deep within a major habitat (Henderson, KY) of the mullet-head, a teenage punk rock band has climbed out of the primordial white trash ooze. The Mullets—consisting of singer/guitarist Joey Goblin, bass player Jason Navigation, and drummer Justin Hopeless—have been rockin' Kentucky and its surrounding tri-state area for the past two years. Their sense of humor translates well to their music with songs like "Til My Mom Got a Job," "Unisex Restroom," and "Nudie Dancer." They could be a cross between the Dead Milkmen and Screeching Weasel; they are different and goofy, but focus on strong melodies. I sat down at a Hardee's with Joey Goblin—after he ordered a package of ketchup and a straw, Joey sprawled over the hard plastic booth in some ripped blue jeans and a t-shirt: "I got this t-shirt for my wife...nice trade, huh?" Here are the few relevant statements he made about his band in between challenging strangers to arm wrestle and flirting with middle-aged women. Interview by Herman Shemsley.

MRR: So, give me a brief history of your band.

JG: Okay. Our rock 'n' roll fantasy began in the spring of '96, which was our sophomore year in high school. I was a struggling punk guitarist in need of some band mates. That's when a young hoodlum named Jason came into my life. We liked the same type of rock 'n' roll and Jason had a bass, so we started messing around.

MRR: Messing around?

JG: Yeah, musically. Anywho, Jason had a music theory class with a long-haired bumpkin named Justin. Justin was already the drummer for some cock rock band that just played Molly Hatchet covers, but his true love was punk rock. There's not exactly a surplus of punk rockers in Henderson, KY, so when Jason told Justin that we were looking for a drummer, he eagerly invited us out to his shed in the boonies.

MRR: Isn't the entire state of Kentucky one big, collective boony?

JG: This is true, my curious Hoosier friend. But Justin, man, he lives so far out of civilization that you have to travel through time to get there. Of course, I use the term "civilization" loosely when I refer to Henderson.

MRR: Is it really that bad? I know you have a Wal-Mart *and* a K-Mart.

JG: Yeah, and a corn maze, but that's it! There are no malls. There are no rock 'n roll clubs. There is nothing for the kids to do. Of course, that's partly the kids' fault because most of the kids are heathens that would tear up whatever was given to them. Anyways, back to the Wal-Mart. Some entrepreneurs tried to build a Super Wal-Mart, but then the townspeople threw a fit and they decided not to. I guess they were afraid things would become a little too fast paced in Henderson with a Super Wal-Mart.

MRR: Is not a Super Wal-Mart merely a regular Wal-Mart with a grocery store adjoined to it?

JG: Yeah. I guess Hendersonians just weren't ready for it. They're not ready for anything. They did build this big nice, fine arts building out by the community college, but the biggest name they've been able to get is Rockapella. I think the pride of Henderson is how they got the Bambino World Series to come. They built a posh little field and set up some grandstands, and the Henderson team won or something. Then, somebody stole the trophy, which I found kind of hilarious. The whole town went into depression. You know, if you're not much on sports, this is a really shitty part of the country to live in.

MRR: How could you say that?! You live in the same state as the national basketball champions and you're not grateful? Blasphemy!

JG: I'll assume you're exercising sarcasm there, but sadly that's about the way it is 'round here. Don't get me wrong, if you like sports, that's fine. Everybody's doing their thing...I got my rock 'n' roll, they got their sports, and you got that tape recorder there...It's just that these people take it too seriously, and some of the more important things in life (like music, the arts in general, and even education) are overshadowed by some guys throwing around a ball. Actually, I guess it's that way throughout the country and even the world. You've got athletes making more money than school teachers. They call off classes for pep rallies so we can kiss the athletes' asses for a while. Meanwhile, the honor students are lowly nerds, the musicians are freaks, and no one else seems to matter. Are you gonna eat that?

MRR: Yes. I'm beginning to see how you were motivated to write a song like "At the Pep Rally." At least one good thing comes from the crap you go through in Kentucky: you've got lots of stuff to bitch about in your songs; inspiration is always nearby.

JG: You said it, Skippy. In fact, I don't think our music could've come from anywhere but a small town that's full of dickheads like the one I grew up in. All the dickheads provide inspiration. The boredom provides inspiration, too, because there's nothing better to do than to sit around and make fun of everything in sight. That's what the Mullets are all about: making fun of stuff.

MRR: So, I bet that's where your name came from?

JG: You're a quick one. That's totally where the name came from. On the surface, it may seem like we're just named after the skanky haircut. Actually, we're just using the Mullet as the symbol, the embodiment, if you will, of all the skanky, idiotic crap that we find ourselves surrounded by in Kentucky. Except we won't be pissing off any mullet-heads with our name alone. It's the golden rule for the mullet haircut: One who has a mullet does not know that their haircut actually has a name. If you actually have a mullet, you just don't know any better. You're listenin' to your Neal McCoy tape, lookin' at yourself in the mirror, gropin' that mane of yours, and sayin', "Yeaaah. Ah look good. Yeaaaah." If you were to ask a mullet-head if they knew what a mullet was, I'd guarantee you they'll guess it's a fish.

MRR: So, back to your band history...you went out to the drummer's house in the boonies and jammed...

JG: Woaah, hold on there, Sammy, the Mullets do not "jam". I don't know how to "jam" and if I did I wouldn't call it "jamming". That's how you can tell if a band is crappy or not; you ask them if they "jam" or if they "practice". If they say that they jam, then they are likely a bunch of musical masturbators who put more emphasis on playing their fancy guitar licks than concentrating on what's really important, which is, in my opinion, the melody, vocals, and lyrics.

MRR: I'm sorry. So you went to the drummer's house to 'practice"...

JG: That's better, Chachi. Yeah, and it went well, so we went back the next week and I showed the guys some things I had written and before we knew it, we had become an actual band without really trying. We started playing some shows over in Evansville, and about a year or so later, we began to develop a pretty good sized following of rock 'n' roll skanks. We released the big 30 song tape ("to Kentucky Kingdom Come") and the 7" ("Sit Down Mammaw") on our own Teenage Butt Records. Recently, we got picked up by an Evansville, IN record label, Higher Step Records, and they're gonna put out a cd in May that we're recording at the Sonic Iguana. So that's the history of the Mullets. Big deal. I wish it was more exciting, but it's not.

MRR: What about the future of the Mullets?

JG: That's not too exciting either. We'll have a couple of new records out this year. Hopefully we'll get to open for Little Texas or somebody. We'll get our dance routine down before the new millennium comes and the world ends. That's why we're gonna release not one, but two records in '99. There's not much time left, so I figure you might as well either rock out or pawn everything you own in order to buy lottery tickets. I chose the former.

MRR: You seem to have everything figured out.

JG: Yeah, but before you ask me something like what my influences are or for my thoughts on punk rock, I gotta tell you I need to leave now so I can be home in time to see Night Court or something. I'm sorry, but I gotta go.

MRR: Okay, but Night Court was canceled like six years ago.

JG: Uh, yeah, this is true, but I have it on tape and I gotta watch it like right now or I'll freak out. I'm sorry.

MRR: Thank you.

JG: Rock 'n' roll.

Rock and roll indeed. Contact: Joey Goebel, 1287 Taransay Dr, Henderson, KY 42420. Mullets web page: http://mullets.home.ml.org.

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Propaganda and Control of the Public Mind

Part three of NOAM CHOMSKY'S
Propaganda and Control of the Public Mind
Harvard Trade Union Program, Cambridge, MA, February 7, 1997
Artwork by GREG HIGGINS

Comment on educational systems, K-12. Clinton has just adopted a bunch of good stuff, but there are still a lot of problems.

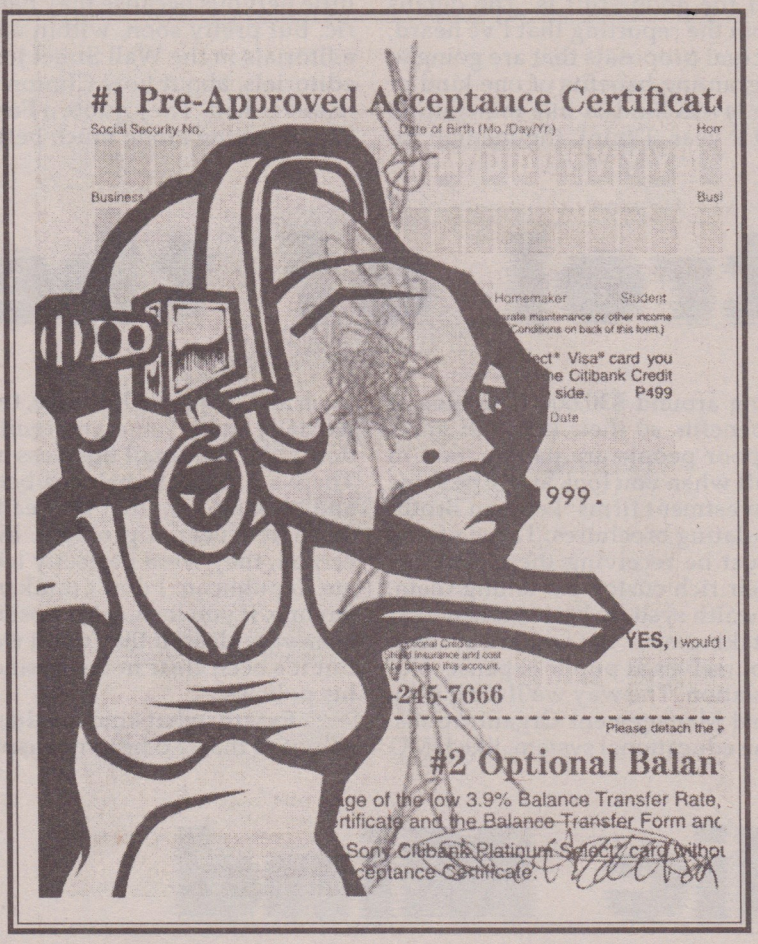
I'm not sure how good the good stuff is. The details haven't come out yet, but from the reporting that I've heard, I've read maybe more, the actual proposals that are going to come along are going to be granting benefits of one kind or another to people of income levels kind of like mine, up to the level of maybe $100,000 a year. I think the median income in the U.S. Is something around $30,000. The idea of giving rich people special benefits so their kids can go to school, who's paying? The poor people are paying. So I'm not so sure it's such great stuff when you look at it. The same with other things. The big investment firms, Lehman Brothers in this case, are now circulating brochures. Those of you that are wealthy enough must be receiving these. They're distributing brochures to their rich customers telling them, Look, we've taken over the health system. We've taken over the criminal system. We're taking over the welfare system. Here's a new way to enrich ourselves at public expense. Not their words. This is my translation. The way we'll do it is by setting up EMOs. Educational Management Organizations. Which will do wonders for the educational system, like HMO do for health care, about the same, in fact. Mainly, they will be able to take more and more money away from the system and put it in private power, meanwhile shaping care so that it mostly benefits the rich and harms everybody else. Now we can do it to the educational system, the last big government monopoly. It's not put this way. It's all put in terms of efficiency and what nice people we are and we're going to make everything so much better because we're just benefactors. I think those are probably the new plans that will be coming along. I would be very cautious about Clinton's proposal and look at it really carefully. After all, remember, he has made no secrets about what he is. He is and always has been a moderate Republican, a candidate of the business community. He's never pretended to be anything else. He is a business candidate. His main influence on the Democratic Party was to move it over to the Republican side with the Democratic Leadership Council. It's not a secret. He said it, made it very clear. His record in Arkansas was like that. His influence in the national government was like that. So whatever the Democratic Party may have been, which you can debate, it's now ... If you can find a difference between Dole and Clinton, I'd like to know what it was. A policy difference. They're both moderate Republicans.

The business press is very well aware of this. Take a look at the *Wall Street Journal* editorials the first couple of years, throughout the whole Clinton years. First they were a little nervous because they heard some of his populist rhetoric. But pretty soon, within a few months, you start getting editorials in the Wall Street Journal, articles, in fact, not just editorials, about how Clinton is the best President business has ever had. They quote a Ford Company executive saying, We're getting along much better with him than we did with Bush and Reagan. Of course, they'd prefer the Gingrich guys. Actually, with some ambiguity, I should say, because they don't like the small business aspect of the Gingrich people. There's a delicate balance between holding off the crazies and making sure that the really rich people get everything. So there's been a problem. But as far as Clinton was concerned, they were perfectly happy with him. He's a moderate Republican. I don't think you can say that he's deceived anyone. If you look at his positions all the way along, they've been very clear. If they don't want to see it, that's their choice. But it's been clear in the business press and it's been clear in his policies.

Exactly what kind of education program would be crafted out of that, I'd be very suspicious about it, and I think it's worth a very careful look. There are plenty of problems with the educational system. The main problem is that way too few resources go into it. It's not that we don't have money. There's no budget crisis. The country's just flooded with money. Again, read the business press. It cannot find adjectives exuberant enough to describe the dazzling, stupendous profit growth and what are we going to do with all these funds. The country's just flooded with money, capital. But it's all getting very narrowly concentrated. There's plenty of money around to improve the educational system. We know exactly where it has to come from. But I think that's its main problem. Teachers are way underpaid. They're undereducated. They're not given enough respect. Too many kids in a classroom, not enough educational materials. Nobody has any brilliant ideas about how people should be educated except that natural enthusiasm and creativity ought to be allowed to working constructively. What's missing are the re-

sources. Fine. So let's provide the resources. So maybe they won't have such dazzling and stupendous profits next year and instead kids will get a better education. What I'm worried about is that the system is moving towards the kind of privatization which just imposes costs on the public.

Remember, all this privatization you hear about is supposed to be very efficient. By some measure, by some ludicrous measure it probably is efficient. And part of the reason why it's efficient is you don't count the costs. So suppose they're talking about privatizing the public trans- portation system in Boston. Suppose you privatize the system. You and I know how to make it more efficient by the economists' measures. You throw out union workers and you get temps for half the price. If there's an accident because they never had any training, that's just people getting killed. You don't measure that. You cut off the so-called unprofitable bus and subway routes. You don't make a lot of money at 11 p.m., so let's throw them out. Suppose somebody's stuck somewhere at 11 p.m. And wants to get home. Entrepreneurial values. Let them hire a limousine. In ways like that you can make the system more efficient simply by transferring the costs over to the public where you don't measure the costs. So it looks nice and efficient on some economist's paper, but there are huge costs transferred to the public which we don't measure. We all know this, and that's what privatizing the educational system will be.



Also, it's doing something else. It's going after exactly that moral conception that underlies the labor movement from its origins, namely, We're in it together. It's not just gain wealth, forgetting all but self. We should care not only that my kid can go to school, but the kid down the street can go to school. That's what's being driven out of people's heads. There's a very powerful effort to drive any of that out of people's heads. You're only supposed to care about yourself. Unless you're rich, of course. If you're rich you're part of big socialist structures called corporations with strategic alliances and plenty of support from the state, and then you're allowed to have all these feelings about, Yes, we work together for us, the rich guys. But everybody else is supposed to be on their own. You're not supposed to care whether the kid down the street can go to school. It should be very familiar to people in the labor movement. This is the main propaganda against the labor movement all the time. Right-to-work laws, everything else. You shouldn't work together. That's bad. If you work together you might do something that matters. So just be out on your own. If you can get a voucher so maybe your kid can go to school, forget about anything else.

This is very much a business-run society. About the last figures I saw about one out of six dollars in the whole economy is spent on marketing. It's an extremely inefficient use of funds. Marketing doesn't produce anything, any public good. But marketing is a form of manipulation and deceit. It's an effort to create artificial wants, to control the way people look and think about things. A lot of that marketing is straight propaganda, advertising. Most of it is tax-free, a lot of it, which means, the way our system works, you pay for the privilege of being propagandized, of having all this stuff dumped on you. Those are not small figures. I think it was a trillion dollars a year in 1992. And yes, when you've got that much of a commitment to controlling mind and manipulating desires and doing all the things they talk about in the public relations literature, I'm not making it up, you can read it there, and the social science literature, because this is also standard academic talk, when you've got those stakes you're going to work on it hard. And it's going to be hard to fight against. That's what makes organizing tough. You have to break through a lot of psychic resistance.

The whole history of the labor movement tells you that. This was well understood by mill hands in Lowell 150 years ago. But it's a big battle. And you're not just struggling against somebody who calls it a right-to-work act. You're struggling against five hours a day of television and the movie industry and the books and the schools and every- thing else. The scale of the efforts to win the battle for men's minds is enormous. I thought I knew something about this, but when I read Elizabeth Fones-Wolf's book about this, I was pretty shocked just to see the scale of the efforts. And the frenzied dedication to winning this everlasting battle. It's really impressive. Although if you think of the stakes, it's not too surprising.

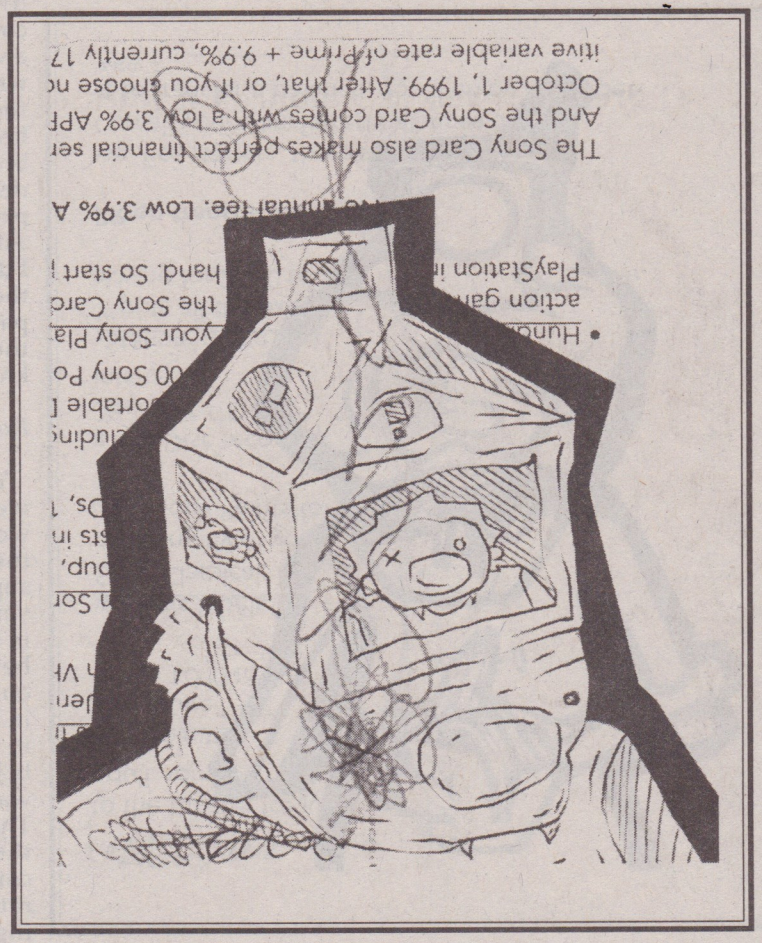
I was curious about your remarks about the mill hands from Lowell, that maybe the best idea was for them to own the firms themselves.

Let's just talk about the principle. The principle, as far as I can see, goes right back to the Enlightenment. If you go back to classical Enlightenment thought. I'm now talking about Adam Smith and Jefferson. The core idea is that people have the right to control their own work, that if a person, I'll quote a standard formula back in the eighteenth century, leading heroes of the Enlightenment, is, If a person does beautiful work under external command, meaning for wages, we may admire what he does but we despise what he is, because he's not a free human being. That goes all the way through classical liberal thought, Enlightenment thought, Alexis de Tocqueville says, Under wage labor the art advances, the artisan declines. You find this going right into the working-class movements in Lowell and Lawrence. I think that's natural. I wouldn't try to convince anybody of it. It seems to me if you think about it, why should you work on command? If you work on command you're some kind of slave. Why not work because it's coming out of your needs and interests? Easy for me to say. I'm at a fancy university in a science department and I can do that. One of the nice things about being in science at a

fancy university is you really do have workers' control. To a very large extent, we control what we do. I want to work on this topic, I work on it. You've got to sell it to funders, but the degree of workers' control at the elite level is quite substantial. That's why it's such a privilege to be in a science department, an enormously privileged existence. Forget the money. If they pay you one-tenth the amount of money, it would still be a much better existence than working on command.

I think people do know that. I don't think that these Enlightenment ideas are hard to grasp. I think that people know that if you work under external control, you may admire what the person does but despise what he is, because his labor, the central part of his life, is being done at somebody else's orders and you're not controlling the way it's done, or why it's done, or how it's used. You can't have every individual controlling every single thing, but that's why you have democratic structures. People control things together. I wouldn't try to convince anybody of this, because I frankly don't believe that everyone doesn't know it. Maybe I'm sentimental, but it seems to me if you cut away layers of distortion and delusion, these things that were considered pretty obvious two hundred years ago are still obvious.

Even worker ownership is a very limited concept. Take, say, Mondragon in Spain, which is the biggest worker ownership thing. I think that's an achievement. On the other hand, it is traditionally managed, pretty much. Theoretically the workers have a say, but as far as I can figure out, I don't like to comment from that distance, there's a considerable amount of hierarchic management, which I think is also degrading. I wouldn't like it if I had to face it.



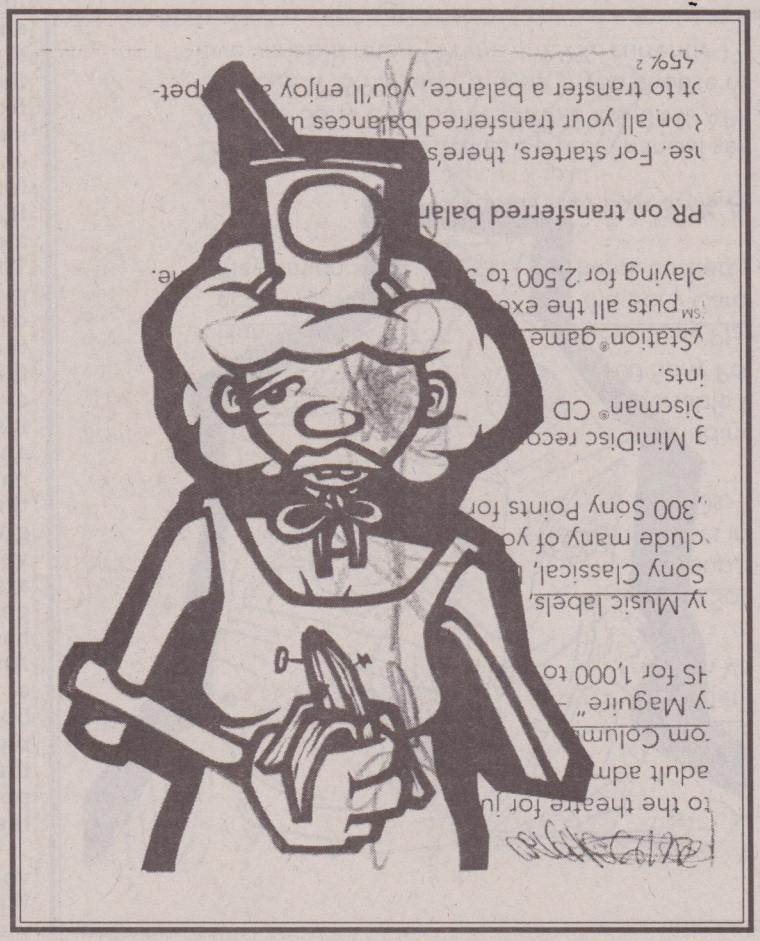
What about the idea that the Cold War served certain ideological and political purposes for the U.S.? And today the U.S. is seeking a new paradigm.

There is something true about the fact that the Cold War paradigm was extremely useful for controlling people. Take the labor movement. One of the ways of controlling, undermining and destroying the labor movement was weeding out the activist element on the principle that they're somehow not loyal enough to the state at this time when the enemy is at our throats. Like any propaganda, even the most vulgar propaganda that comes out of Stalinist Russia, there's always some thread of truth to it. You couldn't have propaganda that doesn't have some marginal element of truth. There was some marginal element of truth here, too, but it wasn't very real. It's like the Cuba case. So yes, this has been a very terrific hammer to use on people's heads. And it was understood. If you haven't read it yet, you should read NSC-68, which everybody agrees was the fundamental Cold War document. Everybody recognizes it as a major document, but nobody quotes it, with very few exceptions. I'm one. I have a book called Deterring Democracy where the first chapter has a lot of extensive quotes from NSC-68. It's from April 1950. It laid out the basic picture of the Cold War. It's quite fascinating to read. For one thing, you can see why diplomatic historians don't quote it. This was written by the real hotshots: Dean Acheson, Paul Nitze, all those smart guys. It reads like a bunch of raving lunatics. Don't take my word for it. Read it. I concede, I picked out the most dramatic examples, but read the whole thing if you feel like it. It's not that long. In my view it sounds like a bunch of raving lunatics. That's why nobody ever cites it. But they do make some points. The picture they tell is kind of like a fairy tale. On one hand, there is absolute evil. That's the other side. It's kind of like a fairy tale you'd be embarrassed to tell your grandchildren. There's total absolute evil. The Kremlin, which is planning to destroy the whole world and everything that ever existed. On the other side there's utter perfection. That's us. We're like super-angels. Everything we ever do is to work and slave for the benefit of this and that. It's portrayed as an exaggerated, a parody of a fairy tale. There's never any evidence given, because it's a matter of definition. It's an essential nature of the Kremlin that it acts this way, so you don't have to even give evidence, because it's just part of their nature. It's an essential property of our nature that we do this sort of thing. So there's no evidence given. In fact, there is evidence very carefully scattered around so that anybody who's going to look for it is going to have a hard time finding it. And when you do put together the evidence, as I did in the book, you find that it completely undermines whatever thesis they have about relative power. But forgetting that, then come the proposals.

The proposals are: We're involved in a real war, the Cold War. We have to fight it like a war to prevent this monstrous thing from destroying everything and allowing utter perfection and magnificence to win. In a war you've got to have things like just suppression. We have to have suppression of dissent among us. One of our weaknesses is that we're too tolerant, too open, too free. That's a weakness. So we have to have just suppression and control of dissent and make sure that everybody's obedient. The way to do it, they also call for military Keynesianism. That means transferring public funds to private industry, which was a big issue then, because everybody knew that the economic system was not going to function without a tremendous amount of public funding, state funding poured in. So that was crucial. And that's true of the international economy, too at that time. It was very heavily reliant on military spending to revitalize it. And they know all that, and it's laid out.

But also it would be an ideological weapon. It would be a weapon to control people. And that's true. It was. From then until the game started to go away around 1989 it was a

tremendous weapon of thought control. Anything you wanted to block or do, just yell Cold War. It didn't matter how crazy you were. Sometimes there was some truth to it, sometimes not. So yes, you need a new paradigm. We don't have to beat people over the heads now that we don't have that around any more. It was already obvious through the 1980s that this stuff was going to lose its efficacy. You didn't have to be a big genius to figure out that the Soviet Union was in trouble. So look at stuff I've been writing since the early 1980s. I've been saying they're going to have to go to something else. And right through the 1980s there's an almost desperate search for something else: international terrorism or crazed Arabs or Hispanic narcotraffickers or something or other that we could defend ourselves against. Otherwise how are you going to control everybody? Domestic crime. Mostly manufactured. The U.S. doesn't have crime levels very different from other industrial countries. But it has a very different perception of crime. Welfare queens, by implication blacks, riding around in Cadillacs. So there's all sorts of effort to manufacture enemies for people to hate. But a foreign enemy is much better. So here's where the science of government comes in.



What about Saddam Hussein?

He was a favored ally right through his worst atrocities. Today, because he made a mistake. He deviated from orders. But up until August 1, 1990, he was a great friend and favored ally. That's right through his worst atrocities: the gassing of the Kurds, the torture of dissidents. He stayed very friendly. The U.S. was giving him plenty of aid. Most of it we were doing secretly, because enough people were upset so they didn't want to talk about it. I remember a couple of times when I actually reported things in print gifts that were being given to him that the press didn't even cover, although it was official documents. Then he made a mistake. On August 2 he did something we didn't tell him to do, so he became an enemy. But Saddam Hussein isn't enough of any enemy to frighten people with. Maybe for a couple of days, because it's after all a defenseless Third World country, whatever you think about him. He's a monster. It's also a defenseless Third World country, so much so that you didn't even have to fight a war to destroy it. There was no war. If I'm shooting at you with an assault rifle, and you have a pen knife, that's not a war. So there never was any war to speak of. And it was going to be pretty hard to manipulate that as a threat.

Wasn't public opinion in favor of the war?

Actually, that's not true, and you can demonstrate it. There were very extensive polls taken. The last poll that appeared before the attack was on roughly January 9 or 10, a big Washington Post poll. It reported what the other polls had been reporting. The attack was a couple days after that. It reported that by two to one the population of the U.S. was in favor of a negotiated settlement which would involve Iraqi withdrawal from Kuwait in the context of a general international meeting about strategic issues in the region. Two to one. Let me ask you something. Suppose people had known that two weeks earlier Iraq had proposed that and that the U.S. had flat out rejected it and that no one had reported it, and furthermore that that had been going on since August and nobody had reported it. In that case I don't think it would have been two to one, it would have been twenty to one. So when you say, Public opinion was in favor of the war, I think that's not true. What public opinion was in favor of was, I've got a cousin out there and I don't want him to get killed. Okay, I feel that too. And you've got this huge monster who's about to conquer the whole world with secret weapons of the kind nobody ever dreamed of and we're all cowering in terror. We were a very frightened country. So we're cowering in terror before this super-monster and besides, he's going to kill my brother who's out there in the desert, yeah, sure you support it. But when you're asked about the background I don't think it's true. In fact, there was a tremendous propaganda campaign to keep these facts out of people's knowledge.

How does one get these reports ?

You can get them. There were there. You've got to work, I admit. But they were there, and it took effort to suppress them. But they were very effectively suppressed, in England even more so than here. As far as I know the only reference to these facts in England is an article I read in the Guardian around early January. I don't think there was any other reference to it. There was one newspaper in the U.S., incidentally, that consistently reported accurately, and that's an interesting story, too. It tells you something about the media.

It was Newsday, a Long Island newspaper. Newsday kept getting leaks from Washington about these negotiation offers. They would run them on the front page. They would have a big thing on the front page. It's a tabloid. The whole front page would be something about some Iraqi offer to negotiate Iraqi withdrawal. Why does anybody leak anything to Newsday? You're here in Washington. If you want to leak something, you don't leak it to a, suburban newspaper in Long Island. [laughter] Here I'm just guessing, from here on in. So much is fact. My suspicion is that somebody in the government didn't like what was going on and was trying very hard to get the mainstream press to cover it, and they wouldn't. If you leak something to Newsday, it happens to be in the newsstands in New York City. So the next day it's all over New York City. Then people are going to start wondering. They the New York Times is going to have to publish on page 27, down at the bottom of the page, a government denial of a rumor that so-and-so. If you check, you find

that that's pretty much what happened.

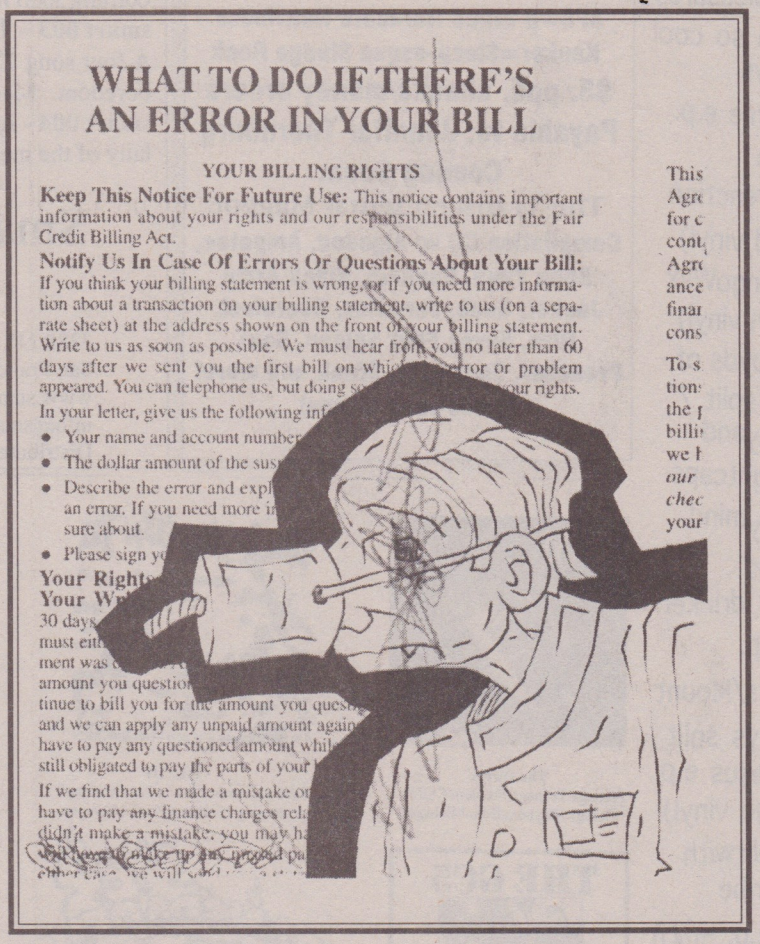
I don't want to dump too much on the press. There's plenty of scholarship on this topic now. Take a look at what scholarship does. It's suppressed, still suppressed. It's going to be suppressed for a hundred years, in my opinion. But it's there. Like the polls were there. It's hard work.

To get back to Huntington's clash of civilizations thing. Everybody was flailing around for some paradigm, some big thing that you could use to control people. Huntington's idea was "clash of civilizations." So there's Islam and us and all these other things. The idea is, the reason why the world is so disorderly is because now, with the Cold War gone, you've got all these ethnic groups killing each other. As usual, it's always a good idea to start by asking about the facts. Whenever you hear anything said very confidently, the first thing that should come to mind is, Hey, wait a minute, is that true? Is it true that there's more ethnic conflict now than there was twenty years ago?

Take a look. Most of the big conflicts that are going on around the world were going on right through the Cold War, like Burundi and Rwanda. There were huge massacres going on in the early 1970s. I wrote about them at the time. Nobody was talking about them because it wasn't interesting. But they were there. Just about every one you pick dates way back. There are some that are new. Those within the former Soviet system, including Yugoslavia. Within the so called communist system, they're new. So like the war in Chechyna or Azerbaijan and Armenia, Tajikistan. These things are all new. But that's standard. Any time a tyrannical system breaks down, you have all sorts of conflict internal to it. Just take a look at the breakdown of the European empires. Every single one was like that. Most of them were worse. So the last empire to break down before the Russian one was the Portuguese, twenty years ago, around 1975. What did that lead to in the Portuguese empire? The Portu- guese empire was mostly in Africa. What it led to was a huge disaster. Millions of people killed. Way beyond Bosnia. Just in the 1980s alone about a million and a half people were killed and over $60 billion of damage were caused by U.S.-backed South African attacks against Angola and Mozambique. That's a pretty big killing. But of course that's us, so you don't know about that.

What about the Portuguese empire in Asia? There was a small Portuguese empire in Asia, Timor. What happened there? Worst slaughter since the Holocaust. In fact, two guys struggling against it just won the Nobel Peace Prize. There it wasn't South Africa that was the agent of Western power, it was Indonesia. That was the Portuguese empire. By comparison the breakdown of the Soviet empire just doesn't look that bad. Even at the worst period of the war in the former Yugoslavia, right at that time what was going on in Angola was worse. Take a look. Compare the atrocities in Angola and the atrocities in Bosnia. So, correctly, there was a lot of furor about the attack on Sarajevo. It was a horrible thing. There was an attack in Angola at the same time that was much worse. Of course that was our guys, big freedom fighters. The biggest freedom fighter of the twentieth century, Jonas Savimbi, he was murdering everybody there. And besides, they were just blacks. The guys in Yugoslavia were whites. But apart from that, that's one piece of it. And if you go back to the breakdown of the French or British empires, it was much worse.

After the breakdown of the British empire, I think ten million or more people were killed just in India alone. The conflict in former Palestine, that's part of the residue of the breakdown of the British empire still going on. So yes, inside the Soviet system, tyrannies broke down so all kinds of conflicts erupt. But by historical standards, it's not anything to write home about. So first of all, the factual basis is very thin.



What about the principle, the clash of civilizations? The big bad guy is Islam. There are a few problems with that. The most fundamentalist Islamic state in the world is our big ally, Saudi Arabia. How does that fit? Saudi Arabia is not fundamentalist enough for some of the people in it, but it's pretty extreme. Are we trying to undermine Saudi Arabia? Of course not. They're sitting on all the oil. In fact, they're our clients. It's a family dictatorship who we keep in power because they make sure that the money from oil doesn't go to the people of the region. It just goes to London and New York. So they're okay. There's no clash of civilizations there.

That's state fundamentalism. What about individual, non-state fundamentalism? By far the worst ones are the ones who are tearing Afghanistan apart. If you find more crazy Islamic fundamentalists around than them, I don't know where they are. Where did they get their power from? Your pocket. They got $6 billion or so it's claimed from the U.S. and Saudi Arabia through the 1980s. Now they're tearing Afghanistan apart, but that's nothing that we did. We're such wonderful people. So where is this clash of civilizations between Islam and the West? I don't see it. Indonesia is an Islamic state. Do you see us trying to undermine Indonesia? There's a lot of rotten things in Indonesia, like, for example, wages are about half the level of China. Do you see us doing anything about that?

I think this is all farce. I don't mean to say total farce. There must be a new paradigm, something people can build their careers on and write books about, which can then be turned into a device for controlling people. That part is true. Maybe this will work, or if it doesn't, you try something else.

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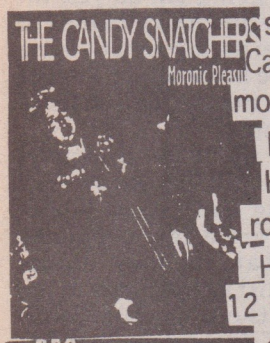

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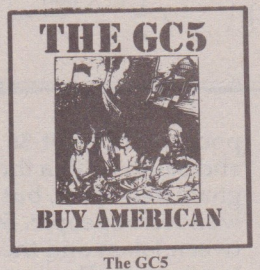

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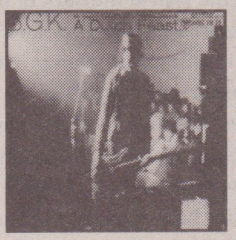

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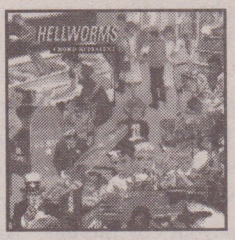

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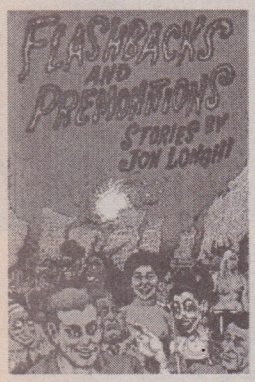


Ah, poetry night at the ol' Chameleon.... Those Monday nights were always good for twenty bucks and three or four free beers. I don't like poetry, but as a fanzine maker, I would go where the dollars were. Poets will cozy up to anybody who might potentially publish a poem (even if the fanzine contained no poetry, and even editorialized against it), and that can translate into hefty sales figures. (I never saw any other fanzine people there; I guess this was one scam I monopolized.) Peter Plate would premiere his new stuff in dramatic style, prowling through the crowd, unafraid. Some weird blond guy with glasses that everyone seemed to know would read (or "speak") while facing the wall at the back of the stage. Diamond Dave would occasionally weasel in somehow and take up too much time. Bucky Sinister kept it all moving along. I remember those nights fondly.... So does author Jon Longhi, in the hilarious "Bad Night at The Chameleon," one of a couple dozen short stories in his latest book. It may be because I'm away from San Francisco, and kind of homesick, but I scoured the pages for people and places I knew. The memories came flooding back, in a wave of early nineties SF nostalgia. I mean, who can forget the big Robitussin scene?! Seth and somebody else, maybe Wade but I didn't know him then, managed to buy a case of this extra special concentrated stuff from Texas (was it called Pinex?) that made cough syrup if you mixed it with water and Karo. Of course, we drank it straight and rode around on bikes, in a tussive haze for months. That was until some kingpin of the tussin scene committed suicide, reportedly from tussin induced depression, not unlike Longhi's debauched frat boy, "King Tus." One character from Longhi's earlier book, *Bricks and Anchors*, makes a reappearance — the infamous "Chaos." (We know him by another name, here in SF, but I'm not going to say who!) Longhi's got a smooth, detached sort of observational style that fits the stories perfectly; stories where vampires and hippies haunt the same parties, and where bike activists get a halfway-round-the-world from a Tenderloin ho. It pinpoints why SF is so great, without trying to oversell or exaggerate the freakiness of our lovely city by the Bay. Longhi also evokes punk rock experiences without having to resort to name-dropping bands and famous people, to give it a context or legitimacy. Many of us aren't in bands, and the subtleties of being a punk affect us 24-7, not just at the punkshow (or at Tower Records, for some). These nuances are brilliantly recorded in all of Longhi's stories, both here and in previous work.

The second half of the book — the novella entitled "Flashbacks and Premonitions" — gave me a little trouble. Its four chapters follow the narrator from the East (New Jersey? Philadelphia? somewhere like that) where he breaks up with his girlfriend and then eventually drags the pain and misery out to SF. Now, I recognize enough stuff in the short stories to figure that it's probably true, so I'm not trying to be too harsh, but the line is a little thin there. First of all, everybody has had bad breakups, and no one wants to hear about other peoples', even if they are your best friend! But, crucially here, we never know anything about the actual girl in question. After all the dead-on accurate descriptions of people and scenes and neighborhoods in the short stories, so detailed that I recognize everything, suddenly there's this totally pivotal character, whose effects last half the book, and we don't know her name or what she looks like. It's probably a pitfall of Longhi's brand of subjective writing, that sometimes you just can't tell the whole story. But in those cases, authenticity alone isn't enough. It can't just be real; it has to be real and interesting. There are brilliant moments throughout "Flashbacks," and word by word it is compelling, but there was a certain shortage of emotional investment in the bigger picture, for me. Having said that, there are still TWENTY THREE short stories in the first half of the book, well worth it if you have not read any of Longhi's stuff yet. There's also a great cover by Robert Crumb. Go get it! —Greta S.

We Rock So You Don't Have To — The *Option* Reader

#1 • edited by Scott Becker

256 pages • $15.00

Incommunicado Press • P.O.Box 99090 • San Diego, CA 92169

Veteran Indie-Rock magazine *Option* has collected articles about 31 alternative rock artists from *Option*'s last 9 years in *We Rock So You Don't Have To*. Such *MRR* faves as Fugazi, The New Bomb Turks, and a pre-"Tubthumping" Chumbawumba appear next to more alt-radio-friendly folks as Radiohead, Jesus And Mary Chain, and Pavement, in pieces spanning from July, 1991 to January, 1998. While *Option*'s editors celebrate the mainstream success of many of the included artists, including Green Day, Hole, and Nirvana, they also pay tribute to the more obscure stars of the non-mainstream who've carved out musically significant niches like The Mekons, Daniel Johnston, and Mike Watt.

One neat thing about this book is that many of the musicians open up to the various writers, and the reader gets fascinating glimpses into their histories. For instance, Patti Smith talks a lot about her relationship, both personal and musical, with her deceased husband and ex-MC5 guitarist Fred "Sonic" Smith. Superchunk, founded on a male/female couple, continued on after the couple broke up, a la X. Joe Lally, Fugazi bassist, was a big fan of a local metal band, The Obsessed, and considered joining them before seeing Rites of Spring and Beefeater. Cornershop's singer/guitarist Tjinder Singh, a Sikh who's the first British-born in his family, burned Morrisey records in protest of the ex-Smiths singer's perceived right-wing imagery. Sonic

Youth show off the entire floor of a Tribeca building that's their studio/rehearsal space. Radiohead are middle-class wankers — singer/guitarist Thom Yorke's father was always trying to get him an advertising job while Thom was at Exeter University studying English Literature and Fine Art. I even started thinking that maybe I should check out some of Patti Smith's later records before I came to my senses — a fascinating life (like Smith's) does not promise fascinating music. Judging from this book, the opposite may actually be true.

A lot of the writers are pretty faceless or just uninteresting: many times the reader has to depend on verbatim quotes from the featured musicians to make an article at all entertaining. A perfect example is "Starpower" by Mark Kemp, which is basically just a tape of Thurston Moore (Sonic Youth) and Mike D (Beastie Boys) babbling at each other while getting fucked up, and 3/4 of the way through Mike Watt (ex-Minutemen, fIREHOSE) shows up and adds to the verbal chaos. Writer Kemp wisely lets the alterna-icons talk uninterrupted, and only adds a short preface explaining the situation. It's pretty damn entertaining because the three of these artists have each jumped a lot of musical boundaries in their lengthy careers, so to hear them compare notes is pretty enlightening. Heck, I'd have been jazzed to read more than just 15 pages of this conversation; it would've saved me from enduring some of the other pieces!

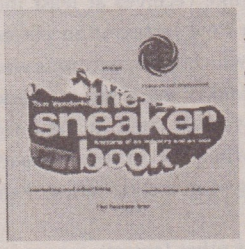
Everyone's favorite (non)fact-checker, Gina Arnold, has 5 by-lines here, for (in chronological order) Nirvana, The Breeders, Green Day, The Flaming Lips, and The Afghan Whigs. I'll stick to the Green Day article to briefly illustrate her fact-checking problems: 924 Gilman Street did not start in 1988, it started in 1986; Gilman Street is not an old caning shop, it is next door to a existing caning shop; Sweet Baby was not on the (non-existent) "Turnaround" comp on Lookout, they were on the "Turn It Around" comp on MRR Records; and the Warfield (an SF club) is not "rare(ly) all ages," it is always all-ages. These are all in the first 3 pages of this 1994 story, and I'd be a lot less harsh on Arnold if she hadn't grown up here in the Bay Area and she didn't consistently play up her long-time connections to the local underground scene. Unfortunately for the casual reader, all of the accurate personal nuggets of knowledge that Arnold does manage to pry out of her subjects are thrown into disrepute by the massive amounts of misinformation that she passes on, through sloppy journalism, as factual. If one needs to know more than the most basic details of a band's history or personality, one should use a source that checks facts. That's actually a problem that I personally have with the details of a lot of these articles — I really know zilch about Beck's early history or Daniel Johnston's on-going battle with insanity, although both are covered at length here, so what's truth and what's fantasy?

Even if for the sake of argument we accept that only the Gina Arnold pieces here are factually wrong, what kind of music magazine allows such a writer five feature stories, and then has the balls (the nerve? the idiocy?) to reprint them in book form all over again without correcting the mistakes?

I wouldn't shell out $15 for this collection of mainly alternative radio stars on the book's own merit, whether as a snapshot of a music scene or as a sampling of a decade's underground sounds — it's musically all over the map, and the only unifying aspect of this collection is that the bands all appeared in the same magazine at a point in their careers when *Option* thought that they were possibly about to be the next alternative flavor of the month. *Option* was right about a lot of these bands — Green Day and Nirvana especially — but a lot of the articles are just critics showing off their indie-cred by chilling with Lou Barlow (Sebadoh) or J. Mascis (Dinosaur Jr.).

I had always at least glanced through this now-defunct glossy indie-rock mag, but it had been less and less interesting as the editors moved to embrace the latest major-label alt-rock flavor more and more. Since *Option* folded last year, I think a lot of the reason to read this book, namely as an introduction to an on-going magazine, is gone. —Jesse Luscious

The Sneaker Book • Tom Vanderbilt
192 pages • $14.95
The New Press • 450 West 41st St. • New York, NY • 10036



"The night officer is generally accustomed to wear a species of India rubber shoes or galoshes on her feet. These are termed 'sneaks' by the women [of Brixton prison]." (*Female Life in Prison,* 1862).

This is a snazzy little compilation of athletic shoe industry information. Tom Vanderbilt has supplied some very interesting yet brief histories of the major players and their operations, including cultural/societal relations. Wars, buyouts, skullduggery, rip-offs, lies, lack of disclosure.... Also some background of labor movement — primarily woman organized — showing some hope for equity and dignity to come. One must, however, have both a love of squishy footwear *and* of insight into the insidious to really get off here. Well, those with a hatred of corporations, gym shoes and of those who sport them could probably get into it too, as it would surely provide for reinforcement of distaste rationale.

Anyone who has ever loved a manufactured good may have been heartbroken to learn something of its origins. What we have here are plenty of examples of how sneaker makers never loved back enough to keep us from being "*shepherded along by a global economic system that saw planned obsolescence and changes in fashion as a way to keep consumption in step with increased productivity and technological innovation on the production side.*"

Fancy your Chuck Taylors, shell-toes, Peter Max Keds, etc....? Eat shit, then: sweatshops; torture; rape; child labor; wage, tariff, and environmental regulation dodging; Nazi collaboration... all in the game.

"By now Nike has a well-honed response to growing criticism of its low-cost labor strategy. Such wages should not be seen as exploitative, says Nike, but rather as the first rung on the ladder of economic opportunity that Nike has extended to workers with few options. Otherwise they'd be out 'harvesting coconut meat in the tropical sun,' wrote Nike spokesman Dusty Kidd, in a letter to the *Utne Reader.*"

Just as Vanderbilt collects and highlights some rather esoteric

industry statistics illustrating multinational imperial fortune mongering, he points out how ridiculous and slimy the companies can be in coming up with and hustling their product. Many know or assume Nike is powered by twisted arrogant aloof megalomaniac propagandists, but *The Sneaker Book* lets us have it: "'Bro-ing' is industry chatter for going into the hood and saying 'hey bro, want to check out some shoes?'... (I)t has become standard industry procedure... to get reactions from ghetto kids... (Aaron) Cooper, a white 26-year-old art-school grad from Pasadena who designs basketball shoes, claims that... it opened his eyes about the importance of his product. 'I don't want this to sound arrogant, because it's not that way,' says Cooper, sitting in his workspace on the fourth floor of the Michael Jordan Building. In Harlem, Cooper says, "We go to the playground, and we just dump the shoes out. It's unbelievable. The kids go nuts. That's when you realize the importance of Nike. Having kids tell you Nike is the number one thing in their life — number two is their girlfriend.'" [From "The Nike Psyche," by Josh Felt, in *Willamette Week* (1997)]

Cooper is no doubt doubly dazzled by ghetto kids slaying each other for $100+ gun boats (from which Nike receives at least 100% profit), and "the case of a 1997 killing in New Jersey of an eleven-year-old boy by a fifteen year-old boy, (in which) press accounts were careful to note that the victim had a 'sneaker mark' on his back." Kinda like Bushwick Bill of the Geto Boys (not cited in the book) rapping about his typically imprinting "the whole fuckin' logo" — nearly ten years previous to the Jersey stomping — in a song called "Read These Nikes."

Vanderbilt includes mention of some other fantastic, important free advertising (from someone else's interview) by Run-D.M.C. — who'd, of course, long been wearing/rapping/promoting Adidas — before they won an official (paid) endorsement from the company after getting 30,000 people in Madison Square Garden to hold up their three stripes for the company rep to see.

Tennies consumers are treated to aggressive continual technological advance promotion, almost all of which is bogus. "As a 1997 Salomon Brothers industry report put it, 'no company has publicized that its cushioning system outperforms another because generally these cushioning technologies perform no better than regular polyurethane (PU) or ethylene-vinyl acetate (EVA) foam. Investing in the creation and strong marketing of these technologies provides a credibility to companies that their product will actually help with true athletic performance, and thus help give a specific brand an aura of being an authentic athletic brand."

Vanderbilt states that the famous heavy, flat Puma clod hopper "Suede" (originally a basketball court shoe worn by Walt "Clyde" Frazier, weighing something like pounds more than anything deemed world-class today) was "worn... by Black Power runners at the Mexico City Olympics (1968) where it was said Adidas and Puma were stuffing money into track shoes, among other cut-throat practices."

Vanderbilt is here noteworthy for sharply presenting others' work, including nifty ready-made bits by Tom Wolfe, Ray Bradbury, Gary Trudeau, et. al. Like Alisa Solomon, a field-hockey-playing high school girl who wrote [in *Venue* (1997)], "Risking ridicule, we eschewed femmy point-toed Keds and sauntered with pre-conscious defiance in sneakers that could be bought only in the boys' department. Other girls rebelled, they thought, by primping in fuck-me pumps. Our Converse, and more so the cleats we coveted, said fuck *you*."

Sidebars, graphs, charts, cartoons, and photos of kicks make this book at least as juicy-busy as a catalog/gossip mag/trade journal hybrid. The seven-inch square, brightly-colored compendium would itself seem to be a tongue-in-cheek parody of ad agency product.

I can't imagine many folks reading *MRR* would care about the book, much less this review. I'm guessing the only people wanting to pay $15 for it would be PR hacks for shoe companies desperate to cover their tracks. The book was printed in the USA. It has several typos, a weak index, and a dearth of personally gained information. But with a star-studded cast of de facto corroborating endorsements of theses it's doubtful the work will be recalled for being a gutless piece of shit. —Jason Kramer

The Zine Yearbook Volume Two • Jen Angel, Editor
128 pgs • $6.00
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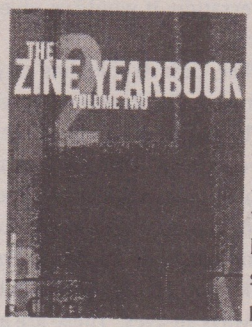

The hype around the so called "zine revolution" seems to have finally subsided, and now, after all those terrible "inside the zine world" kind of books have long since disappeared into remainder table limbo, *The Zine Yearbook* gives us a clear glimpse of what is really going on in the world of zines. Not by telling us what the larger sociopolitical ramifications of desktop publishing may be, but by showing us, through excepts from various fanzines, that all over the world people are taking over the means of production and glutting the market with reams of photocopied musings. Sure you may have to wade through more crap than ever to get the good stuff, (I sure don't envy the job Jen and whoever else worked on this project must have faced in going through the entries sent in for this years *Yearbook*; the mountains of terrible "per-zine" submissions they must have waded through is frightening to even contemplate) but it's worth it, believe me.

All the usual punk political territory is covered. Including worrying about burning out politically while still in your twenties and the more valid, yet still often discussed, issues of the Zapatistas, pirate radio and queer youth issues. I don't want to invalidate these issues, but I also wish the sphere of subjects discussed in fanzines would broaden just a little bit.

There is some really incredible writing as well, including an absolutely amazing article on a home circumcision, a piece about racial issues and chain storea like Barnes and Noble (believe it or not, it's pro-chain store, and for very interesting reasons), and an article on the privileges implicit in being a vegan. There are very few interviews, and all those included are of very high quality. There are also submissions from some of the better know zines like *Scam, Monozine, Contrascience* and *DWGSHT*. The mix between these pseudo famous

zines and the lesser known submissions is well executed, you might be brought in by the article by Iggy Scam, but the writing from *Pepperpot* will blow you away.

One of the things that has always bothered me about books on zines is their sterile look, it seems ridiculous to read about kids cutting and pasting in their basement in a book published by some academic press. *The Yearbook* avoids that problem though, with a well done mix of standard book lay out, and the more familiar look of most fanzines: handwritten pages, old style typewritten articles, drawings and photocopied pictures.

Unfortunately, this edition doesn't seem to stray too far from the punk community. There are very few entries from the world of radical political zines, but perhaps that is explainable by the fact that *The Yearbook* is submission driven.

Small criticisms aside, the most important thing about *The Zine Yearbook* is the resource it provides. A forty word review in *MRR* isn't going to give you as clear an idea of what a particular zine is all about as a two page excerpt from the zine itself will. Addresses for all the zines are listed at the beginning of their entries making this a wonderful resource for future access to the zine world. If you've got any interest in exploring the best that not for profit independent publishing has to offer, you should already own this. —Sean Sullivan

A Good Cuntboy is Hard To Find • Doug Rice
74 pages • $5.00
Jasmine Sailing/Cyber Psychos AOD • PO Box 581 • Denver, CO • 80201

review #1

This book isn't about "A Good Cuntboy", or how a "girl who, was a boy, [had] his cunt taken in a basement". Rather, it is an example of how dull writing can get attention if only the author references and drops the names of hip authors or philosophers such as Kathy Acker, Burroughs, Faulkner, Wittgenstein and Nietzche. This cuntboy drops names, rather than prose or poetry. From his letter to *MRR* and enclosed press release to his book (both the novel itself and the included autobiography), the reader is assaulted by Rice's wet dream of an ideal meeting of the minds. In an enclosed press release he cites reviews by fellow authors: "Imagine Jimi Hendrix and William S. Burroughs shooting up with Wittgenstein and Nietzsche" one states. "He's like all those southern writers — Faulkner, Williams, O'Connor," says another. Dennis Cooper allegedly calls Rice's writings "a wondrous thing", while Kathy Acker raves, "Most impressive is Rice's entry into the [Gender] wars." These rave reviews aside, *A Good Cuntboy* is a mediocre work. Despite his continual obscenity and ineffective use of his literary heroes' techniques, this book fails to engage the reader on any level; the characters and images evoke only a lukewarm indifference.

Like the works of Burroughs, Acker, and Cooper, the book places no limits on the obscene and sexual, but unlike these works, it in no way reinvents language and meaning, or challenges the reader. Rice's heroes have rightly taken their places in the would-be Canon of post-modernism and post-structuralism. They have broken the rules of language, meaning, gender, originality, et al... and in so doing have produced compelling reading; prose and poetry which demands our attention. Rice simply engages in scatological droning.

It comes as little surprise that the author anticipates this reaction. He braces himself against this attack claiming that he does not mean to be original (*Cuntboy*, p. 74) and that his work is noteworthy because Jesse Helms didn't like it and used Rice's first novel as "evidence" in the anti-NEA hearings (letter to *MRR*). *Cuntboy*'s introduction states "some readers are likely to recoil" and that this is due to feminism, "academic critical droning and literary anti-intellectualism." Rice seems incapable of understanding that just because a book is labeled "filthy" or problematizes gender doesn't make it a good read. He fails to realize that most readers won't recoil from this book. Most likely they'll be stone bored by the 5th page. If you want a challenging read, pick up some real kick-ass lit like Acker, Burroughs, or Henry Miller. Leave the cuntboy in the potty chair.
—K.K. Cock

review #2

Written in a style reminiscent of someone writing in the style of their favorite authors, *A Good Cuntboy Is Hard to Find* relies more on assaulting the reader with a nearly endless stream of forbidden images such as incest, child abuse, and self-mutilation in a rather vain attempt to engage and horrify. For the most part it fails, due to a disappointing lack of depth and substance. It's not enough, as Mr. Rice seems to assume, to just string together words like "cunt" and "barbed wire"; there has to be some kind of as frame work to hang them on. In other words, if you want to shock me, you first have to make me care, and as much as I tried, I just couldn't care. Twenty years ago this would have been groundbreaking; thirty years ago it would have been banned. Today it's just derivative and somewhat self-conscious. Reading this immediately reminds one of Faulkner, Pat Califia, William S. Burroughs to name a few, but it's more like doing a Mad-Lib than reading something original and worthwhile.

I had a lot of trouble finishing this book, as I kept losing interest, and even found that in the case of "A Tale Twice Told Of Grandma Mugwump's Bed", where the footnotes are longer than the story, it was ultimately more work than it was worth.

There are some people who would be shocked by this book, mostly people who have never said or heard the word "cunt" spoken aloud, and pretty much anyone who ever voted for Jesse Helms will certainly be appalled. However they are not very likely to even know that it exists, and for the rest of us, who might stumble upon it and pick it up, most of us will quickly put it down again.

It might be interesting to read something written by Doug Rice in the style of Doug Rice, but I wonder if even he knows what that is. —Joe Whiting

MAXIMUMROCKNROLL MOVIE REVIEWS

CONSPIRACIES AND SEX CRAZED VICTORIANS

It seems that whenever a public figure dies young, there are conspiracists that try to prove wrong doing. I enjoy a conspiracy as much as the next person. JFK's assassination? I think the CIA did it. Courtney killed Kurt. You name it. It's fun to believe all this is going on. That way we don't have to accept responsibility for what's going on in the world.

Swear To Tell The Truth is a new documentary about the comedian Lenny Bruce who died of an drug overdose, after fighting for years against obscenity charges. One of the San Francisco papers headline for their review read "Lenny Bruce documentary dares to tell the truth." I couldn't figure out what wasn't already known. What is this "truth" they speak of?

Swear To Tell The Truth makes a feeble case, without proof, that the Catholic Church was behind the plot against Lenny Bruce. Interesting, but lacking in the essential details and innuendo that a good conspiracy requires. All they show us is one newspaper clipping from a Chicago paper that hinted that the Catholics in Chicago were not happy about some of his jokes. I don't buy it. He makes jokes about Jews, Muslims and other religions. Weren't they upset too?

Though if you ignore all this nonsense (it really was a government conspiracy because Bruce revealed that judges take bribes, which is a well known fact today, though then it probably wasn't), the documentary is pretty good. The footage of Bruce performing is worth putting up with all the other nonsense. You also get a good deal of background provided by his mother. She tells of how she brought him up to be a free thinking person who had a fascination with freaks, like she did. She took him to a burlesque show where the doorman didn't want to let a child in. Lenny asked his mother later, why she was the only woman in theater? She taught him to go against the flow at any early age.

I really enjoyed that **Swear To Tell The Truth** focused more on his career than on his private life, the way that **Lenny** did. Of course, that movie was going for dramatic effect where this one is going for "reality". His performances on the Steve Allen show, including one from 1964 that was never aired, and the nightclub footage are hysterical. The audio on the unaired episode a little muffled and kind of unintelligible, but what can you do? A man sitting behind me found only two things in the movie very funny. First, was that Lenny's dad was a podiatrist from Arcadia, CA. He laughed really loud for that one. The second was a joke about Catholics.

I mentioned to someone last night that I had seen this movie and his reaction was that he didn't understand all the hype about Lenny Bruce. He has heard some of his routine and doesn't really see the value in it. I didn't know how to react to this. In fact, I found it quite startling. The best part of this documentary is the footage of Lenny Bruce performing. To me, all the jokes and commentaries are still relevant today. Maybe even more so. It is an age of political correctness. Everything's taboo. Though ultimately, his infamy comes from the obscenity trials and his blackballing from comedy clubs in the US

I have read his autobiography How To Talk Dirty And Influence People and seen the movies. I believe that there was a conspiracy. Fortunately, I can print "cocksucker" in this magazine, but in 1962 it was a different story. That was the first time he was arrested, right here in San Francisco. The trials were nonsense. I think everyone can agree on that. He couldn't get shows and he was depressed, but it was drugs that killed him. That's the one thing **Swear To Tell The Truth** ignores, it glosses over the drug use. Everyone is ready to blame someone else for his death, probably out of the guilt that they didn't do something when they could have.

On the complete opposite side of the cinematic spectrum, we have **Pervirella.** With claims to be the first ever rock and rolling Victorian, erotic horror movie. Wow, they said a mouthful and that doesn't even quite describe it. Quite ingeniously, the film starts with "previews" that fill you in on the history. Queen Victoria, played by Sexton Ming, has managed to live for a few hundred years and erase history. Opposite the monarchy is the Cult Of Perv, which is exactly what you think it is, led by a woman who gives birth to Pervirella. An assistant to the Queen, Sexton, is the one who impregnated the leader of Perv and plans to have the baby replace the Queen's baby. Unfortunately for Sexton, Pervirella is adopted and protected by an Amazonian cult. The story gets even weirder from there.

I have a tendency to want to follow a story, unfortunately it is next to impossible. There's nudity, male and female, sex, baby's being born, travels, spaceships, submarines, surfers who need to taught how to open a beer, Las Vegas and so many other absurd and wonderfully surreal details that the story starts to fade, but it doesn't really matter. Thee Headcoats and The Diaboliks have a musical performance each. Bruce of Thee Headcoats plays Pervirella's adoptive father. The effects are cheesy, but colorful and the overall creativity makes it stand far apart from some of today's so called B-movies. It's great fun and Sexton Ming as Queen Victoria is worth the price of admission alone. –Caroyln Keddy

KUROSAWA RISES, PART 2

In remembrance of the director's output, last month we went through some of Akira Kurosawa's best early films. He may not be with us anymore, but he's not finished yet.

Throughout his career, Kurosawa wrote screenplays he never would have an opportunity to direct. One, titled **Ame Agaro (Rain Stops)**, is a promising swordplay drama about an impoverished swordsman who gets mixed up with unsavory gambler types. This posthumous effort is scheduled for production this year, and Kurosawa's son Hisao will be behind the scenes, along with many of the people who steered Ran. If successful, another screenplay, **Umi Wa Miteita (The Sea Was Watching)**, will also be produced.

While swordplay adventures are a signature Japanese genre, three of Kurosawa's very greatest films are human dramas. **Ikiru** (1952) tells the story of a sedate, aging salaryman (Takashi Shimura) who discovers he has terminal cancer. Wishing to contribute something before he dies, the man dedicates the remainder of his life and savings to the construction of a badly needed local playground. The film's serene mood, recalling the films of Yasujiro Ozu, helps make this into a quietly arresting saga that's touching, but never depressing. In **High and Low** (1962), a wealthy, self-interested businessman (Toshiro Mifune) is forced into a crisis of conscience when a neighbor's son is mistakenly kidnapped instead of his own; even the kidnapper may not know he has the wrong kid. So why, Mifune asks, must he put up the ransom money? There may not be much glamor in the boxy world of urban Tokyo, but the ribbon-like cinemascope of this police procedural is a big selling point. On the other hand, **Derzu Uzala** (1975) is an uncharacteristic personality study set in the Siberian wilderness, where an unlikely friendship develops between a Russian surveyor (Yuri Solomin) and a resourceful Mongolian mountain man in his waning years (Maxim Munzuk). It's cleverly photographed like a period ink print (our heroes dwarfed by nature), but the aesthetic pleasures are matched by the chronicle of a fascinating friendship.

My vote for Kurosawa's greatest samurai film goes to **Yojimbo** (1961) even over **The Seven Samurai**. In this realistic, strongly satirical drama, a small town is torn in half by an ongoing feud

between rival clans, neither particularly likable. First one, then the other contracts the service of a skilled samurai (Toshiro Mifune) who would most certainly tip the balance of power in their favor; the samurai, however, is far more amused playing one band of thugs against the other. This was later remade by Sergio Leone as **A Fistful of Dollars**, sans Kurosawa's permission. An uneven follow-up of sorts, **Sanjuro** (1962) again features Toshiro Mifune, who grunts, growls, and grimaces as the seasoned samurai who reluctantly takes on the job of tutoring some overzealous greenhorns in the art of combat.

Kurosawa's culminating epics **Kagemusha** (1980) and **Ran** (1985) are high-budget costume epics in full-color widescreen, and among his most familiar films to newer fans. The former, set in the warring Japan of the 16th century, dramatizes the trials of a doomed prisoner (durable Tatsuya Nakadai, called "the Olivier of Japan") whose resemblance to a wounded warlord turns him into a "shadow warrior" – a general by proxy whose life, paradoxically, is in danger more now than ever before. **Ran** (1985) is an extravagant treatment of materials from Shakespeare filled with a Learish sense of foreboding, an epic (nearly three-hour) exploration of the corruption of power. Passions vent, gales exhaust their full energy. Its leaden density threatens to pull you under with the doomed warlord (Tatsuya Nakadai again), who has divvied up his kingdom to his sons only to become a loser twice over.

Back in 1955, Kurosawa laid bare his uneasiness about nuclear warfare in **I Live in Fear**. His latter films revisit the theme. Among the director's final works, **Akira Kurosawa's Dreams** (1990), is an omnibus of short fantasies that keeps you salivating as eye-candy, but the results are variable and often pedantic. The standout short: a story of an artist who finds himself in a virtual world of paintings by Vincent Van Gogh. On the other hand, it's hard not to feel affection for **Rhapsody in August** (1991). On their summer vacation, three children live in the country with their grandmother, long ago scarred by the Hiroshima blast that, in different ways, fractured her family forever. With a mix of melancholy, gentle humor, and even gentler social commentary, this keeps its balance by concentrating on its cast of engaging characters.

His final film, the seldom seen **Madadayo** (1993), seems to have been forgotten. This nostalgic wartime drama spreads itself across the years, the observational story of a beloved teacher who just refuses to die (and the students who won't let him).

It's a sure bet that future generations of filmgoers won't let the legacy of Kurosawa die, either.

Watching genius on screen is a privilege; watching movies about genius can be another thing altogether. The newly released **Conceiving Ada** is a chunky pudding of concepts that's guaranteed to polarize audiences. It was conceived, written, directed, produced, and edited by Lynn Hershmann-Leeson; in fact, her name pops up so often in the credits for this low-budget indie (I lost count) that you wonder if she isn't a slave for recognition.

Emmy (Francesca Faradany) lives in her whitewashed London loft with her German Shepard, dutiful boyfriend (himself a lap dog), and computer - one of those anomalous movie computers that has an Apple menu and Wintel machinery. (There's a pile of other CPUs and monitors on her desk, but they're mostly for show.) In between screwing her boyfriend and getting moody, Emmy spends her time trying to bridge the gap between everyday reality and virtual reality. In particular, she's fixated on contacting Victorian mathematician Ada Byron King, Countess of Lovelace (Tilda Swinton), claimed to be one of the originators of computer language.

Despite her sudden pregnancy, which she initially resents, Emmy makes inroads to reaching Ada by navigating a neural net that spans time and allows the mathematician first to see intimidate episodes of Ada's life - and then contact her. The exact means by which she does this is guardedly metaphorical As Ada promiscuously romances one great thinker to the next, she comes to realize that she has neither the time nor the physical endurance to carry on her work (that is, exploit the poetry and practicality of numbers, though her main efforts seem to be directed to picking winning horses).

In the modern day, Emmy has a different idea: to find some way of coaxing Ada's dying soul across the years into her own gestating daughter.

As a plot, **Conceiving Ada** is as preposterous as a dancing hippo, and yields most of its rewards as a drama of ideas. And ideas it has... about the nature of history, the future of feminism, and the endlessly creative uses of the computer as a tool to change our realities (an argument no one with a Wintel machine will buy). I went into this movie with a mild headache, and its litany of theories made it worse.

But the visual conception of the film is extraordinarily imaginative. Most of the Victorian set pieces are acted out on virtual sets, the characters fading in and out of our view as if through memory. Who knows? Maybe it is possible for a figure from the past to become real enough to achieve an approximate reality... or at least real enough for us to learn from them.

Last year's award-winning indie **Pi** has a concept that runs very close to **Conceiving Ada**. We're still in the world of mathematics, but the stakes are higher. Max (Sean Gullette) is a prodigy on the verge of a breakthrough. Working on a jerry-rigged computer terminal that's overheating and starved for more power, he barely survives in his grimy New York apartment, staving off nosebleeds and near-seizures with a brew of sedatives that leaves him bleeding and unconscious on the bathroom floor. He chants his personal philosophy so often it becomes a mantra, and we start believing in it. That is: everything can be expressed in numbers, and numbers follow patterns that can be predicted. In time, Max's predictions should be perfect. He knows he's close to the answer.

Others know, too. A representative from a Wall Street investment house (Pamela Hart) is willing to bankroll his research - though at what price he can't be sure. A cabal of Hasidic Jews see Robeson's imminent breakthrough as a potential skeleton key to the Old Testament, which they interpret as a vast mathematical formula (shades of The Bible Code ?). And Max's longtime colleague doesn't want him to go on, realizing the price could be too high. Of course he's right.

For Max, there's something almost sacred about numbers as a bridge to the sublime, a feeling he's been trying to replicate since childhood. The Cabalists have their scripture, but mathematics is Max's religion. All that's really important to him is his computer room, where the chip that drives his machine is displayed in a monstrance rimmed by cables. The chip builds up so much power it even seems to gain an awareness of itself before burning out (a warning for Max).

What begins as a rough-edged psychological study evolves into, of all things, a crime thriller. Max is kidnapped by the Cabalists (twice), terrorized by Wall Street goons, and plagued by health problems; it's clear that humans were not designed for the insights that are now coming to him - which manifest in the guise of a 216-digit code only he can understand.

In the brave new world of digital video, **Pi** (produced for a mere $60,000) could be one of the last celluloid indie classics. It almost cries out to be seen in a theater, where its black and white photography is especially striking. It's true - both **Ada** and **Pi** suffer from varying levels of pretension, but that's one of the prices for aiming high. Either film deserves an audience for originality alone.
–Steve Spinali

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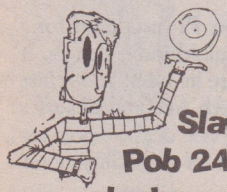

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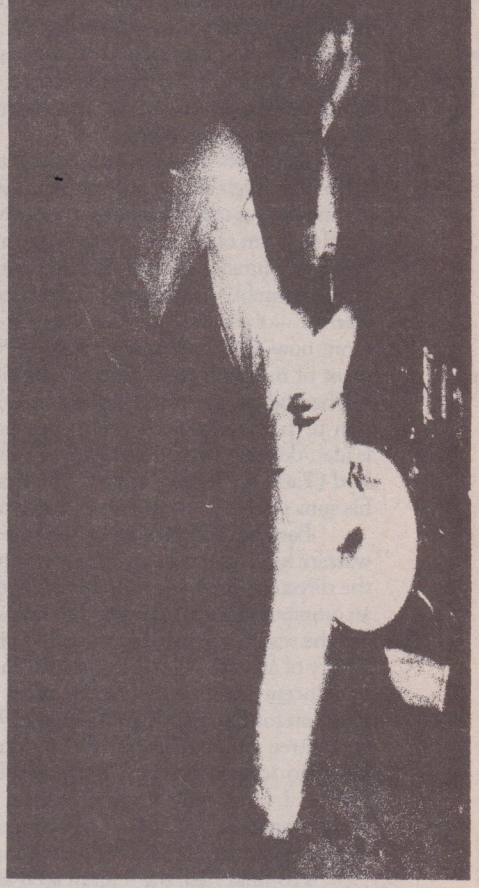

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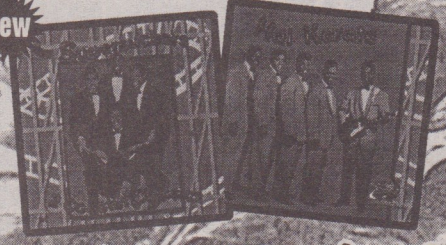

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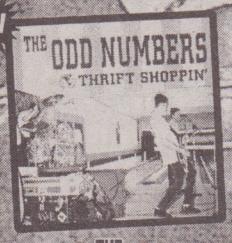

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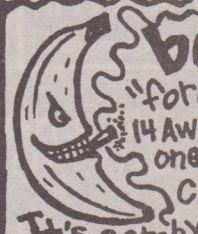

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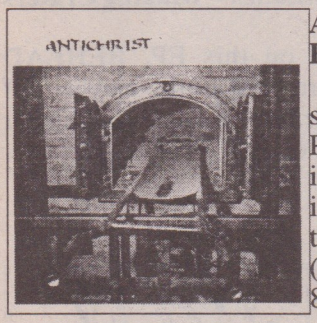
THE AISLERS SET - "Been Hiding/Fire Engines"

Female vocal pop (with a real singer) with some lively guitar action (fairly rocking in an old Brit punk manner on the A side, in fact). Pretty good for what it is, which in time-honored MRR fashion I will claim is sorta YOUNG MARBLE GIANTS meets BUZZCOCKS with a little RONETTES thrown in on the B side. (DD)
($3.50 from Slumberland, PO Box 14731, Berkeley, CA 94712)



ANTICHRIST - "Pomylka" EP

This is basically fast, straight-up political punk from Poland. The vocals are screamed in Polish, but there are both Polish and English translations for the lyrics. Solid. (RC)
(Trujaca Fala, PO Box 13, 81 806 Sopot 6, POLAND)

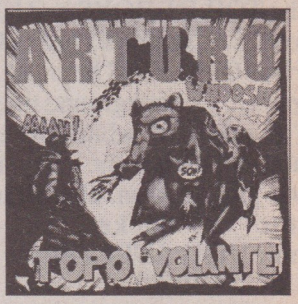
ANTISEEN/NOTHING BUT PUKE - split EP

Plugged as the showdown of the century, this single asks who will win when the ANTISEEN are up against the NOTHING BUT PUKE. Hmmm.... well this smells suspiciously of a rigged wrestling match made of friendly fire. Anyway, in one corner you got 15-year veterans of stranglehold vocals and buzzsaw guitar mayhem that keep the Confederacy of Scum alive and kickin' and in the other, you got the ANTISEEN-worshipping NOTHING BUT PUKE duking it out with their own German copy cat brand called the Community of Filth. If your into the big, ugly, hairy and scary then you'll wanna curl up with a bottle of rebel yell and get ready to rumble. (DL)
(Our Area, Parkweg 9, 593979 Selm, GERMANY)

ANTISTATE/ESTADO DE PAZ- split EP

This split begins with Oregon's ANTISTATE, whose recording comes from my old stomping grounds, Smegma Studios in Portland. Musically, they're going for that fast political HC sound, not unlike a lot of their Portland counterparts. They do need to tighten up a bit, as the music can be a bit sloppy at times. These kids definitely know how to use their noggins though, their lyrics deal with the mistreatment of illegal aliens, plus a lengthy rant against COINTELPRO. If they keep practicing, they could be very good. ESTADO DE PAZ have 4 songs of a similar style of HC, though kind of uneventful, no lyrics included either. ANTISTATE wins on this one. (TS)
(Uncorporate Productions, PO Box 2013, Stillwater, OK 74076)

ARTURO - "Topo Volante" EP



First off, let me say this is one solid release, and I'm always glad to see 11 songs on a 7". Now I don't know what it is with the bands coming out of Italy recently, but they seem to be either obsessed with the early East Bay sound or posicore. Well folks, ARTURO sounds like a cross between those two sounds. Now if we could just get the Italians over use of that dumb cartoon font. (JF)
(Estremisti Uniti, c/o Giulio Baldizzone, Via Manzoni, 24/ 14100 - Asti, ITALY)

ASSUCK - "Blindspot" EP

Ok, here is your chance to grab a little piece of history. This is a re-release of an early ASSUCK record. Raw, brutally fast metal core with rip ass drumming and agonizing vocals.....oh I think you know how this one goes. Grab it before it is gone again. (RC)
(Schematics)

MUSIC REVIEWS

AUS ROTTEN - "...And Now Back To Our Programming" LP

Finally, the long awaited 2nd LP from Pittsburgh's finest is here, and it's a truly amazing, inspirational onslaught of angry as all fuck anarcho crust punk. This LP is not meant just to be background music to slamdance or swill beer to, it's meant to educate punks about all the evil fucked up shit in our world. Their lyrics are long complex lessons that everyone should sit up and take notice of. As much as this LP is about educating, it's also about agitating and pissing you off to the point that you get off your apathetic ass and get involved in activities that will bring down our enemies. Or at least lessen their stranglehold on the majority of society. This LP takes me back to the era of CONFLICT's "The Ungovernable Force" LP, it gets my blood pumping and my brain thinking, which is what classic punk must do, and this record rocks in every way possible. Let me end this rant by saying this has incredible packaging as well, it comed in a huge six-panel foldout with all the lyrics and poster on the flipside. Essential listening (and learning!). (TS)
(Tribal War, 1951 W. Burnside, #1945, Portland, OR 97209)

BACKYARD BABIES - "Total 13" LP

.....these boys need to take some lessons from STEP SISTER in the rock department..... what we got here is an overproduced hard rock album with "no style"..... as far as I'm concerned I can lump this lot in with bands like the TOILET BOYS and HELLACOPTERS and what have you..... at times I hear a bit of JANE's ADICKTION and HANOI ROCKS here..... but nothing as far as catchyness goes..... background music..... boring..... it gives me "no reaction" whatsoever..... leaves me blank..... rock and roll makes one crazy, not blank..... so this ain't doing it's job..... man, after hearing STEP SISTER all else falls into a bucket of shit..... STEP SISTER, man!!!!!! STEPPPPPP SISSSSTERRRRRRRRR !!!!!!!!(SW)
(MNW, no address)

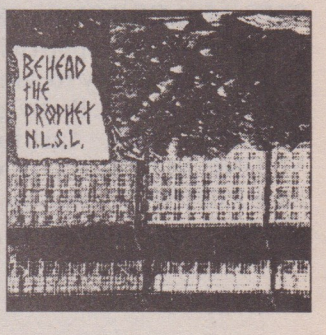
BASEBALL FURIES - "All-American Psycho" 10"

Like Ronnie "Z-Man" Barzell said in "Beyond the Valley of the Dolls", "well, even their friends aren't crazy about the name." Too bad, 'cause the BASEBALL FURIES are a pretty hot-shit-sounding band, in the (collapsed) vein of fellow Midwesterners CHINESE MILLIONAIRES, rough and fast with no time for questions. Features the requisite crappy recording, mangled leads, and lyrics concerning a "Murder Solution" and "Rapid Fire Attack." (JH)
(Flying Bomb, PO Box 971038, Ypsilanti, MI 48197)

BATTLE OF DISARM - "Crust, Love, and Peace" 10"

B.O.D. are back with a live 10", recorded in October '97 in Slovenija on their European tour. It's a great soundboard recording of their high speed crustcore attack, with everything sounding clear, but also heavy as fuck. These guys are one of my favorite Japanese bands with their Swedish influenced sound, and these 17 songs (including a SHITLICKERS cover) are a testament to that intensity. Pick it up at all costs as this is a winner all the way! (TS)
(Malarie, PO Box 10, 60-170 Poznan 27, POLAND)

BEHEAD THE PROPHET N.L.S.L. - "Making Craters Where Buildings Stood" EP

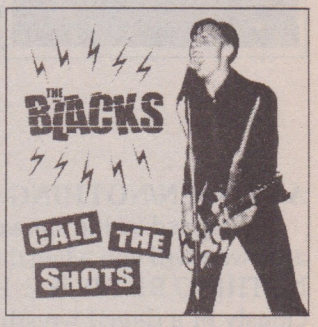


Outpunk from Olympia, fucking raging and giving no excuses. This is great, buy it, if you like good fast hardcore, that is. (TG)
(Sound Pollution, PO Box 17742 Covington, KY, 41017)

BEHEAD THE PROPHET N.L.S.L. - "Making Craters Where Buildings Stood" EP

It should be noted that on this EP, BEHEAD THE PROPHET have craftily reigned in the mayhem of their LP into a much more concise/precise sound, making for a much more memorable listen. (TH)
(Sound Pollution)

BLACKS - "Call the Shots" 7"EP



Primitive noisy shit in the OBLIVIANS, GIBSON BROS, FIREWORKS, vein with the only difference being that these guys' point of origin is Sweden and not the Midwest. Aside from that, there is practically no stylistic difference here and these guys could pretty much hold their own against those other guys. You get the punk-distilled-through hillbilly thing as well as the scratchy vocals and what I call that "mud-like twang" of the guitars. And most importantly these guys do know how to rock. Check out "Know Your Place": 12-bar blues and fucked up all the way through. Very swank. (JY)
(Big Neck, PO Box 8144, Reston, VA 20195)

MUSIC REVIEWS

BLUID - "Lie" EP

One punk is walking down the street with the "Southeast Hardcore, Fuck Yeah" comp and bumps into another punk holding the ACME EP. "You got your emo-violence in my anthemic German hardcore!" And just like the chocolate and peanut butter combo, this should be gorged down in great quantities. I'm not all that used to hearing something like BLUID coming from Italy. But what the hell do I know? (TH)
(Nausica, Viale Della Vittoria 60, 31029 Vittorio Veneto, TV, ITALY)

BONADUCES - "The Democracy of Sleep" CD

A totally great pop punk band from Canada. I was really into their first CD, and this kicks ass too. Catchy stuff that has an early SUPERCHUNK feel. Maybe early SAMI-AM with Mac singing. Some really great stuff from a band that deserves the attention of the pop circuit. Now! One of those CD's that makes you think "no wait, this is the best song". One of the best new bands out there. (RL)
($11: Endearing, PO Box 69009, WPG. MB., R3P 2G9, CANADA)

BOYS SETS FIRE - "In Chrysalis" CD

Well this is going to be a biased review because this is one of my favorite bands!!!! This is definetly their best to date. Great emotionally filled hardcore/emo songs overflowing with conviction. The first two songs are out of the blocks, super-charged hardcore with melodic choruses. The second two songs are emo songs that crescendo into heartfelt endings.....very moving. And they finish off with a DEAD KENNEDYS cover to boot. (TG)
(Initial, PO Box 17131, Louisville, KY,40217)

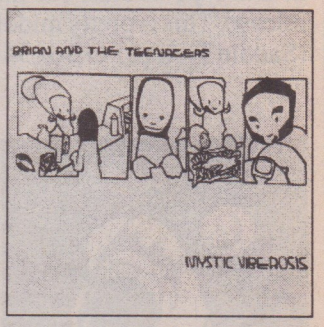
BOYCOT/YUPPIECRUSHER - split EP

Man, this has got to be the thickest, heaviest slab of 7" vinyl I've ever seen. I thought this was a double EP before I opened it! It's also on rad orange swirled vinyl for those who care. BOYCOT come from Holland and YUPPIECRUSHER from Sweden, and they play differing styles of raging, powerful as fuck anarcho hardcore with intelligent, insightful political lyrics that are very easy to relate to and make sense of. Also enclosed is a lengthy booklet detailing the activities of the Anarchist Black Cross, which supports political prisoners all over the globe. I love both these bands and what they're fighting for, so this is definitely one I'll seek out (and you should too!) (TS)
(Sacro K-Baalismo, Felberstr. 20/12, A-1150 Vienna, AUSTRIA)

BOY SETS FIRE - "This Crying, This Screaming, My Voice Is Being Born" CD

At times I think this crunched out post punk is ok and then the fucking heartfelt crooning kicks in, and I just about claw my ears off. Why is this band so popular? (TH)
($5: Magic Bullet, 2005 Monitor Dr, Stafford, VA 22554)

BRIAN & THE TEENAGERS - "Mystic Viberosis" EP



This one starts out with what sounds like Robert Smith singing over a circus organ. "Special Smile", a happy-go-lucky organ dominated pop tune, follows. The flip is more guitar dominated with "Workaholic" a power pop tune, and "Monkey Boy" which features these teens' most punk-ish energy. Kid Acne's neat-o Japanese-ish artwork leaves little room for much band info... who cares? (HM)
(C.U. Next Tuesday, Hall Lane, Walton n/r Lutterworth Leics, LE17 5RP UK)

BRIAN & THE TEENAGERS - "Digital Vasectomy Martial Arts" EP

Totally ridiculous punk from England. Whacky and catchy in a weird '70s way that brings to mind a faster version of SPLODGENESSABOUNDS or something like that. There must have been some drinking going on to make this record. (LH)
(C.U. Next Tuesday, Hall Lane, Walton n/r Lutterworth Leics, LE17 5RP UK)

BUCKWILD - "Full Metal Overdrive" LP

Stuff I usually like. Speedy pop punk with the octave thing going on in the DR. STRANGE/FACE TO FACE vein with the goofiness of NERFHERDER at times. The only problem is I can't find a keeper on this LP (slang for good tune). Too bad, because they play well. There's just something missing material wise. (RL)
(Lobster, PO Box 1473, Santa Barbara, CA 93102)

CELLOPHANE SUCKERS - "Schweinhund" EP

This here sounds kinda like HELLACOPTERS only a little faster and with the recording being not so slick, you know, like they locked the singer in a closet or something. All you fans of the Swedish rock sound line up. This one's a keeper. (DP)
(Saddle Tramp, PO Box 5412, Nottingham, NG1 6HT, UK)

MUSIC REVIEWS

THE CHARGERS - "Don't Mind If I Fuckin Do" EP

Raw, fairly low fi, punk a la TEENGENERATE or early NEW BOMB TURKS, or what some may refer to as garage rock. Whatever. Two songs which are okay I suppose, but those before mentioned bands set the bar so high for this genre, that a band nowadays has to be exceptional at this type of stuff for me to even consider buying their release. This is pretty middle of the road, so I say pass. (RM)
(Saddle Tramp, PO Box 5412, Nottingham, NG1 6HT, UK)

CHARM/GALVANIZED HEAD- split EP

Now this is right up my alley. CHARM assault my eardrums with a high speed kamikaze attack of powerful HC thrash with screaming banshee vocals and chanted back up choruses. Definitely a head banging, fist pumping adrenaline surge sure to impress even the most discriminating lover of Japanese HC. GALVANIZED HEAD are also from Japan and crank out the same style of blazing HC with a ultra fuzzy guitar sound. Pick this record up and you can't lose, both sides are awesome! (TS)
(Dan-Doh, "K Club", honmachi 2-1-21 Palms Bld BF, Kochi City, 780-0870 JAPAN)

THE CHURCH KEYS - "Work With It" LP

This is the best rowdy, slightly obnoxious party record I've heard in a while. It just reeks of beer, sweat and sexual tension. Musically somewhere between '50s R&B and '60s garage. The vocals remind me of CAPTAIN BEEFHEART and HOWLING WOLF, with a little SCREAMING JAY HAWKINS thrown in, too. There's some great drunken sing a longs, and a lighthearted abandon about this stuff. Great honking sax, too. I bet they'd be really fun to play in. (BG)
(Norton, PO Box 646, Cooper Station, New York, NY 10276)

THE CHURCH KEYS - "Oogy Wawa" EP

Well, I can picture these guys fulfilling the SHA NA NA quotient on a NYHC bill somewhere in that blighted town. It's straight up early '60s influenced fratshaking stuff. Fills the void left by the absence of the A-BONES I'm sure. (RW)
(Norton, PO Box 646, Cooper Station, New York, NY 10276)

COASTERSRIDE - "Fuck You" EP

This Japanese band is of the REGISTRATORS school of punk rock, complete with fuzz and unintelligible vocals. You get the gist, though, with song titles like "Fuck You" and "Kill Yourself". Do yourself a favor and get this record and see them when they tour later this year, because I can tell they are awesome live. (DP)
(Savage, Margaretav 26 G, 187 74 Taby, SWEDEN)

COMBATWOUNDEDVETERAN/SCROTUM GRINDER - split EP

Some of Florida's finest—though I still think SCROTUM GRINDER is one of the worst band names ever. Of course COMBATWOUNDEDVETERAN tear things up—they've done nothing else that I've ever heard. About as fast as you'd ever need— with hooks and structure—the real sign of quality in faster hardcore. SCROTUM GRINDER work less frantic and spastic hardcore, with no less effect. Gotta mention the cover art as well—cool die cut with reversible insert— nice job all around! (TM)
($3: Burrito, PO Box 3204, Brandon, FL 33509-3204)

CORNERED - "Stay Ahead" EP

Metal core with thundering blast beats, catchy build ups and heavy breakdowns. So what I'm saying, these kids have everything a '90s hardcore lover could want. Well, they are from some small town in Florida and if you know FL at all you already know there's this strange metal influence that lurks in the hearts of natives (it's in the water). This converges successfully with their hardcore sensibilities. (TJ)
(625 Productions, PO Box 423413, San Francisco, CA 94142)

COUNTERCLOCKWISE - "The Fine Line Between Parasite and Mastermind" CD

If this band doesn't get your toes tapping it may be time to cash in the hardcore 401(k) plan. Energy throughout, with a mix of the positive melodic hardcore of GORILLA BISCUITS with the cerebral nature and mood of FORMER MEMBERS OF ALFONSIN and with a guitar sound well suited for rumpshakin'. (TH)
(52 Steppingstone Ln, Orchard Park, NY 14127)

MUSIC REVIEWS

CRETIN 66 - "Burnin' Rubber Outta Hell's Garage" CD

This band sounds like a way slower TIGHT BROS with a little other stuff mixed in. "The Power of Rob Tyner" shows the influence of BLACK SABBATH and "Knievelkore" is downright ZEKE-ish. "Chunks Of My Baby" is a '90s version of those "Leader of the Pack"-style songs about a dead lover-pretty funny. I also like the way it pauses in the middle with scratchy needle sounds like it's actually being played on a turntable. My only problem with this is the singer needs to smoke more cigarettes or drink more whiskey or have throat polyps or something. (DP)
(Woundup, PO Box 3695, Kansas City, KA 66103)

CRIPPLE BASTARDS/WORLD - split EP

Well, what do we have here? Another split with Italy's stenchcore masters. This time they team up with WORLD from Japan. WORLD is a mess of blasting speed, crazed noise, and seething rage. It is as ugly as it sounds, and I am sure you will love it. (RC)
(Nat, Avenue Shinsaibashi #807, 2-18-6 Nishi-Shinsaibashi, Chuo-Ku, Osaka 542 JAPAN)

DAISIES - "Game, Set, Match" CD

Germany's answer to GOOD RIDDANCE. Cross between new school hardcore and that SoCal sound, with quasi political lyrics. Not bad, but nothing special. (JF)
(Wolverine, Benrauther Schlossufer 63, 40593 Duesseldorf, GERMANY)

DANNY BLANK & THE PROJECTIONS - "Are in Denial" LP

This mini-LP is the first release by Exile Recordings from London, England, and it is extremely difficult to cipher out what the band's intentions were. The music goes all over the map with heavy metal riffs, punk outbursts and progressive rock wankings all lumped into the songs. The lyrics are far too obtuse for regular earthlings. Perhaps these musicians are over-educated high-brow types, and cannot lower their artistic aspirations enough to play unadorned rock 'n' roll for two entire minutes. DANNY BLANK & the PROJECTIONS might appeal to the FRANK ZAPPA fans or TUBES fans, but for punk rockers, this is an expensive novelty record. (BR)
(Exile, PO Box 24719, London, SE135WS, UK)

DARLINGTON - "Mess You Up" CD

A shitload of songs here. All pretty competent QUEERS meets SCREECHING WEASEL style punk. It's okay if not mostly overwhelming in its sameness. "X-Mas" is pretty great though, and I like their weird version of "Time Warp". I actually like that movie. (LH)
(Melted, 21-41 34th Ave, #10a, Astoria, NY 11106)

DECAY - "Destiny" CD

No frills New York style hardcore from Japan. All their promotional material compares them to H2O and S.O.I.A. I can hear some similarities, but I think DECAY stand on their own. Solid goods and recommended. (RC)
(Suburban Home, 1750 30th St. #365, Boulder, CO 80301)

THE DERKS - "Six Spindle Love" EP

This disc is powerful rock and roll with hooks aplenty. The production makes it sound big and super fucking clean. I don't think that rock and roll should sound clean like this, but maybe if you're the type of person who likes to sit down with a tall, cool glass of milk and a plate of 'Nilla Wafers when you listen to records, you would like it. Still, lots of energy, some cool parts, but too polished for my taste. (JN)
(Trick Knee, PO Box 12714, Green Bay, WI. 54307)

THE DERKS - "What Do You Think of Me?" EP

I picked up this record and all I saw were a few skinny cheese head boys from Wisconsin, but when the wax hit the needle, I just had to admit that shit, these lil' whipper snappers got some balls. With nice thick, fat n' tough dualing guitar tones, the DERKS crank out some fierce stuff. Yeah, thanks Time Bomb for providing that punk rock oasis in Green Bay that makes it possible for kids like this to let loose. Rock on boys. (DL)
(All Girls Dig, PO Box 2315, La Crosse, Wisconsin 54602)

DEROGATORIES
"Straight Jacket" EP

Snotty, immature, RAMONES and FURIOUS GEORGE- influenced punk rock, straight out of N.Y. Tabb probably likes these guys, too. (BM)
($5: 2 Punk, PO Box 8662, Albany, N.Y. 12208)

MUSIC REVIEWS

DEVIATE - "One By One" CD

This cd is a compilation of various live recordings taken from DEVIATE's tour of Japan in late '98. The quality of these recordings are top notch, though at times the mix seems a bit weird. This is massive hardcore done in a modern East Coast style. A steady mix of slow mosh beats, with some fast moments thrown in for good measure. And the gruff pissed-off vocals round this one out quite nicely. Quality goods! (RC)
(I Scream, Broekstraat 10, 1730 Kobbegem, BELGIUM)

DISKONTO - "Diyanarchohardcorepunk" EP

DISKONTO's fourth EP puts the hardcore newsprint credentials back into black and white punk minimalism. The politics may idealize, but the scream-chant lyrics deal with distinct events. A hyper pace reaches past the literal, impersonal style that gives a lot of crusty stuff its air of detachment. This shit is going to give the Swedish "garage explosion" a run for its money, when kids are torn between politics and a primal good time. Serious rodent-rasp NAUSEA-vocal credits go to a woman named Jenni, who sings on "Kuka on oieka rikolunen." It rocks like crazy, even if you leave your conscience at the door. (AC)
(Retard, c/o Martin Altemark, Gränby bilgeta 18, 754 31, Uppsala, SWEDEN)

DOGPISS - "Eine Kleine Punkmusik" CD

Pretty much your average melodic hardcore/pop-punk fare, with metallic leanings in places, but when I say the magic words that this features the angelic strains of Duncan from SNUFF singing, you'll be out of the house like a shot and down to the nearest record shop. And you won't be disappointed—this contains enough in the way of hooks, melodies and those appealing cockney geezer vocals to keep any anglophile record label head honcho happy. (AM)
(Honest Don's, PO Box 192027, San Francisco, CA 94119-2027)

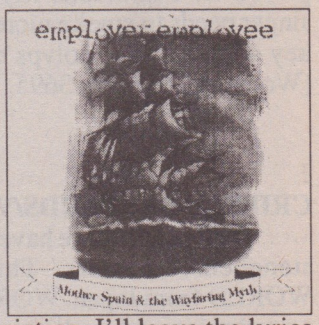
DYSTOPIA - "The Aftermath" CD

Here you go kids! Here is a partial discography of some of their hard to find records, including the "Backstabber" ep and their half of the SKAVEN, WELLINGTON, and SUFFERING LUNA splits. Nobody does it like DYSTOPIA. They have acquired a style all their own, and I have never been let down by any of their releases. Simply put this is incredible grindcore full of enough rage and depression to fill up a couple of lifetimes. Fuck, I can relate to that. (RC)
(Misanthropic, 20792 Colima, Huntington Beach, CA 92646)

ELVIS DISCIPLES/HATE MAIL - split EP

ELVIS DISCIPLES play catchy, fast punk songs. The guitarist is a show-off and swipes some surf leads, but it sounds good, so fuck me. HATE MAIL remind me a whole lot of the SIMPLETONES, which is good. They have keyboards and sissy back-up vocals, which is also good. Basically, they got it goin' on! Both bands are from LA, and both bands are about sex, and that's no coincidence. They sound like trash to me. Thumbs up. (JN)
($4: PO Box 804, Montebello, CA. 90640)

EMPLOYER, EMPLOYEE - "Mother Spain & The Wayfaring Myth" EP



Yeah, I have no idea what that means either. I can tell you however that this is some of the most caustic, incendiary hardcore I've heard from this country in a while. Weird drumming, harmonics and gasoline vocals that sound totally excruciating. I'll leave the lyrics to you to interpret—it's an art thing, and I don't understand art (you can use the included explanation sheet if you must, but that's cheating!). This is fucking great—I still wonder how several people can assemble such a unholy cacophony and have it work as it does. (TM)
(PO Box 49712, Austin, TX 78765)

ENEWETAK - "Onward to Valhalla" CD

Ron Martinez' entry into the DIY label business is a smashing success, he's found an amazing band in Orange County's ENEWETAK. They take influences from HC, black/doom metal, grindcore and DYSTOPIA style sludge to create a monstrously heavy LP of brutal tuneage. Mostly played at a gutwrenchingly slow pace with enough doses of chaotic speed to pass the "metal-o-meter" here at MRR. Superior production really brings out the true brutality this band can create as well. I'm sold, this is a great CD and will appeal to a wide range of underground freaks, get yours today! (TS)
(Crawlspace, PO Box 5283, Buena Park, CA 90622)

EPILEPTIX - "Greatest Fits" LP

If you could find their singles than you're ready for this LP. It's actually a little departure from the solid sneer-splatter of the 45's, this comes off more like SUPERCHARGER doing GERMS covers, garage in sound but '77 in 'tude. The recording detracts from what could be a raging guitar-sound, and the money saved on that slice of the budget was *not* spent on the cover art, a lame color-copy paper insert. I'm tired, this record will grow on me once I get over the trifling flaws. (RW)
(PO Box 970936, Ypsilanti, MI 48197)

MUSIC REVIEWS

EVANCE - "Fucker, Fucker, Fucker, Fucker" EP

Third single by my count, and they've got it down to the most primal Japanese hardcore you'd ever want. Double A side, no flip on this sucker. No wasted time either—three songs in fewer than three minutes. Damn—I'd wish for a collection, but it'd only be ten minutes long!! Awesome stuf—screeching guitars meld the feedback into structure, and the blazing vocal delivery works well. I can't really do this justice. (TM)
(Fast Nail, no address)

EX CATHEDRA - "Anaesthetized" CDEP

The first track is pure ska like they've learned to do so well, while the other three are rockin' punk numbers, with a bit of power behind them and a swagger in their step. The SLF comparisons aren't as relevant any more, they've found a sound of their own and it's pogoing all the way to the pub. (AM)
($5: Self Destructs, 29 Crathie Dr Flat 2R, Partick, Glasgow, G11 7XE, SCOTLAND)

EXCLAIM - "Out of Suit" EP

So Ken Pollution has been talking about this band for awhile now, and my skeptical ass wanted proof. Well son of a bitch, this record is possibly the best record I've heard in all of 1999 so far. 7 songs of the most out-of-control Japanese fast core you've ever heard. They come off like a mix between SIEGE and HERESY in one. Blisteringly fast '80s style hardcore.... fuck man. You cannot fail with a band that has a song called "No Skate, No Thrash." I think I'm gonna go get a tattoo of that right now. (MW)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

FAIR DINKUM/CLEATUS - split EP

Them DINKUM dudes have this urgent rushed feel with that English accent spewing out millions of syllables. They remind me of early RANCID with excellent flying bass lines. CLEATUS, not to be confused with CLETUS, also possess this rushed style. CLEATUS have a SNUFF pop sensibility and deliver a couple kick-arse tunes. This EP grows on you if you don't watch out. A solid release. (HM)
(Incoming!, 39, Morley Grove, Harlow Essex CM20 1EB UK)

FEVERS - "Show!" EP

Four tracks, no stinkers. I believe they're from the South Bay (San Francisco Bay, specifically), 'cause there's a couple of former RETARDOS in this three-piece—I can recognizea couple of those faces in the blurry xeroxed cover. Catchy, fun. Ace songwriting, sort of like a '60s girl group with fuzz guitars and creaky male vocals, if you know what I mean. Tough, disaffected, teenage. Recommended to fans of LOLI & the CHONES, or anyone who digs ace sounds. (JH)
(Lipstick, 5088 Camino Alta Mira, Castro Valley, CA 94546)

FIRST GRADE CRUSH - "It's Not You It's Me" CD

It's ska!! Ewww!! Ewww!!! Even worse ska punk!!!! Make it stop!!! Make it stop!!! Damn you OP IVY!!!! See what you did!!! Every fifteen year old in the world tries to sound like you and those stupid VOODOO GLOW SKULLS and end up sounding like LINK 80!!! Fuck!!! (BM)
(Jump UP!, PO Box 13189, IL 60613)

FORTUNE & MALTESE & THE PHABULOUS PALLBEARERS - "Knaughty Knight/Good & Plenty"

.....modern day frat pop bubble gum sticky goo whiteboy short blonde hair animal house good time jangle..... no sex no drugs, just mom's homemade apple pie, no cherry pie welcome..... happy sock hop with acne and braces and training bras..... pre-birds and bees jingle jangle for the first date with the Osmonds..... no almonds welcome..... (SW)
(Cab, 38 Visconti St, Penthouse #1, Norwalk, CT 06851)

FRANTICS - "Downer" CD

These guys have some really good hyper pop punk songs at times a la "Obliterated". But at times this gets too same-ee sounding with the SCREECHING WEASEL/ QUEERS thing. Although, when they are more pop they remind me of Canada's GOB, which is a good thing. Because I've liked this band in the past, I guess I was just expecting something really, really great. Still good though. (RL)
($10: Spider Club Music, PO Box 11124, Whittier, CA 90603)

MUSIC REVIEWS

THE FREEZE - "One False Move" CD

Surprisingly punchy punk and hardcore from this classic Boston band. Their mid-tempo punk stuff sort of reminds me of middle period AGENT ORANGE or M.I.A. and the fast stuff almost reminds me of BAD RELIGION at times. They'll never do anything as good as Boston Not L.A. But this is pretty good. Not that I care, but did they really get Edward Gorey's rights to the cover art? (LH)
(Dr. Strange)

FROWNIES/EMBARRASSING WRECKS - split 7"

Ah, sugar. The passion of American youth for generations. If these two bands were kids on sugar, EMBARRASSING WRECKS would be the one who is just giddy and always listening to WESTON or some other sappy band. Meanwhile, the FROWNIES are that annoying kid who is just so hyper that they're changing the record before it's done due to their 30 second attention span. Man, the FROWNIES rock on this release. (JF)
(Fast Music, 368 Broadway #511, New York, NY 10013)

GAMITS - "This Is My Boomstick" CD

I saw this CD and thought, "No way, finally the new wave classic ROBERT JOHNSON LP on CD with 'I've Been Waiting'", but it's just the GAMITS fucking with me. They used that LP's cover, and I'm sure a down and out ROBERT JOHNSON doesn't appreciate it. But any GAMITS release excites me. A good blend of good pop and punk. Almost a more male FASTBACKS. These guys have a knack for writing some really great songs. When you pick out the gems the world is a better place to live. (RL)
(To The Left, 914 Pleasant St, Boulder, CO 80302)

GARLIC FROG DIET - "Girls Just Hate Garlic.." CD

This is a hard one to pin down. Parts of it are reminiscent of DRIVE LIKE JEHU or NO MEANS NO, but other parts sound more akin to DOUGHBOYS or BIG DRILL CAR. It's all quirky, math rock then melodic, anthemic stuff. It is interesting, if not a bit schizophrenic. There's some real misogynist issues going on in a couple songs, but otherwise it is good listening. They are good musicians, it's just too bad they have such idiotic lyrics, at times. (BG)
(Rotation Sound, 19 Rue St, Nestor, Lyon 69008, FRANCE)

G-3 - "Pasan Los Dias" CD

Apparently this Peruvian band has been around since 1986. I bet if they were from the states and sang in English they would be a household name. Why's that? Well they play melodic, SoCal style hardcore and they do it well. Most of these thirteen songs date back to 1986 and 1988, and surprisingly enough, they sound good (I think they've all been re-recorded). If you're a fan of BAD RELIGION or PENNYWISE, you would probably like this. (RM)
(Gonzalo Farfan, PO Box 21-0100, Lima, PERU)

GAZA STRIPPERS - "Laced Candy" 10"

10-steps away from the guitar shredders anonymous meeting, the GAZA STRIPPERS bend six string action like the best of 'em in the tradition of hard rockin' long hairs—hungry, young and full of cum. It's that comeback style that's all the rage. Yet, I'm still sucking down my Bud shaking my head going hell yeah man! Ol' DIDJITS fans will wanna carry on to this new hot generation that is the GAZA STRIPPERS with Rick Sims on vocs and guitar as well as producing. Ditch those fuckin' Scandinavians and buy American, God dammit. (DL)
(Man's Ruin, no address)

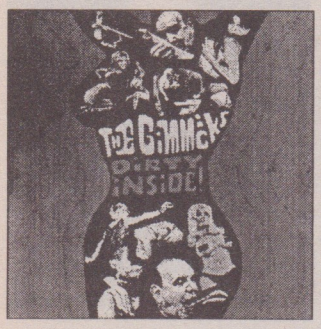
THE GC 5 - "Buy American" EP

The GC5 are a political punk band from Ohio that has strong views on corporate America and organized religion. Inside the sleeve is a thorough indictment of Walmart for their use of child labor in slave-like conditions amid abhorrent sweat-shop practices. In "Linus" the GC 5 sing: " You hide behind a book and a cross/You're eternal gain is your earthly loss/Expect me to bend when you play to my fears/When we're the only reason why the end is near...Holding down your fellow man, put down your bible, lend a helping hand." The music is fast punk delivered with conviction. No new musical ground is covered, but the spirit is true. (BR)
(Transparent, 6759 Transparent Dr, Clarkston, MI 48346)

GORILLA BISCUITS - "Last Show-Live" EP

A bootleg of GB's last show makes me want to listen to their recorded material. I think we have all had the unfortunate experience of purchasing a live recording and cried over the poor unlistenable recording quality. Well it's no different here. The only reason to have this is to own 6 songs of NY history not for great listening pleasure. (TJ)
(no address)

MUSIC REVIEWS



THE GIMMICKS - "Dirty Inside!" EP

Sometimes I just don't get rock and rollers. The attitude, the posturing. Where does it come from? Don't they get embarrassed? Not that I know what these guys look like (there are no pictures on the sleeve), but I'm creating this mental picture of four skinny guys with black clothes and hair and pale skin performing very intently, perhaps too seriously. The crowd, looking very good, is standing around bobbing their heads. Though that about describes half the shows in SF, I'll add that the music has a blues guitar sound while the singer droningly repeats the lyrics a million times. (CK)
(Estrus, PO Box 2125, Bellingham, WA 98227)

GUNGA DINS - "Medio-Core!" CD

Hyper energetic pop influenced melodic hardcore with stylistic similarities to TREPAN NATION and older SCREECHING WEASEL. While that is usually the makings for a good listen, this recording gets no unicorn sticker due to their diatribe on one song scolding girls who call themselves virgins but act "otherwise." Who the fuck cares?! Why do you care? They won't talk to you twerps, perhaps? (TH)
(915 Johnson St, Carlinville, IL 62626)

H-BLOCK 101 - "Synergy" CD

Now, here's a band from Australia that I feel associated with, but I'd never heard before this. I think Kenny K. put them in our Top 10 once, but people don't realize that he and I each pick 5 separately. Anyway, they sent a bunch of stickers, patches and stuff to both of us, and it all ended up in my box, and I felt guilty 'cause I didn't look at it until I was home and then I realized I'd never done shit for them. So nows my chance, and I'm so glad they are truly rad! Incorporating Oi and CLASH-style '77 sound with amazing freshness. So raw that any comparison isn't quite fair - they just rock hard! I wonder if they're named after that awesome '70s Hayes soap "Prisoner Of Cell Block H" about women in the tank? This will be *my* pick this month! (RY)
(PO Box 2243, Prahran 3181, AUSTRALIA)

HANGNAIL/EBS - split EP

Earsplitting, throat-slitting, blood-shitting spastic thrash on both sides of this disc. HANGNAIL demonstrate a distinct obsession with Mexico on their three songs, which include an ode to El Santo and an homage to the chupacabra. EBS are a little more chaotic musically and have developed a healthy, positive self-image, and a belief that they are the ultimate power, to be worshipped on pain of death. Shit cover of "Highway to Hell" though. (AM)
(Hibachi, 497 Owego St, Painesville, OH 44077-4122)

THE HOT POCKETS - "Clean Dice/I Got Love"

Here's some Dutch trash punk straight from the oven. I remember not bein' too stoked on the last single from these guys from (ex-) members of the STIPJES, KRONTJONG DEVILS and SPACESHITS This time around its growing on me, and I'm hearing this kinda REAL KIDS thing that sticks with you like a bad burrito. Not vital, but definetly some fun stuff. (DL)
(High School Refuse, Berlageweg 12, 9731 LN Groningen, NETHERLANDS)

HUDSON FALCONS - "26+6=1" EP

The HUDSON FALCONS provide "punk 'n' roll for the working class" on this new Headache Records release. Two of the songs on this EP have a real SWINGIN' UTTERS/BELTONES feel to them. The singing is gruff and expressive. The HUDSON FALCONS write poignant lyrics on "26+6=1" admonishing the British to "Get Out of Ireland". This band is continuing to carry the banner that STIFF LITTLE FINGERS unfurled so long ago. This record is well worth your immediate attention. The DUCKY BOYS list the HUDSON FALCONS as one of the best bands they have played with lately- you better check these guys out when they play your town! (BR)
(Headache, PO Box 204, Midland Park, NJ 07432)

ID - "Life Is Good" CD

A band that is really heavy on the BLINK sound. Which is actually a sound I dig when it's done well (please don't send me anymore "Blink doesn't support the scene" letters). Catchy stuff with a little thin guitar with catchy parts, hooks and speed. A very good release from a band that could turn out to be great with time. (RL)
(Idiot, 9615 Five Forks, San Antonio, TX 78245)

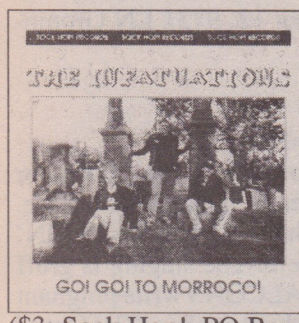
MUSIC REVIEWS

IGNITION 13 - "Indeed" CD

Pig masks, big guitar sounds, and lots of HELIOS CREED effects, or is it HAWKWIND—and then there's a song titled "Bay of Pigs", which makes me think there's a theme at work here. Punchy 4/4 time stuff. The kind of music that doesn't lend itself easily to description, it's sometimes winning and sometimes annoying. I admire the purity of their vision, however. (JH)
(Chamiss Sounds 332 W. 15th Ave, Vancouver, BC, V5Y 1Y2, CANADA)

THE INCREDIBLE KINGS/THE ELEGANTS - split 45

.....old Tacoma Washington stuff..... rocking..... cock sucking..... two tunes by two different bands, both featuring Jerry Miller from MOBY GRAPE..... !!!!!!!! .....short and sweet..... liner notes, photos..... blow jobs..... Norton Records high quality, labour of luv.....fuck my ass now, daddy-OHHHHHHH!!!!!!!!! (SW)
(Norton, PO Box 646, Cooper Station, New York, NY 10276)



INFATUATIONS - "Go! Go! To Morroco! EP

Another release in the QUEERS vein. Actually the flipside "Blue Days-Black Nights", which I guess is a BUDDY HOLLY tune, makes me want to get the original version. Outside of that nothing special. (RL)
($3: Sock Hop!, PO Box 491, Columbia, TN 38401)

LOS INFERNOS - "The Outlaw/Beer Run"

Bigtime, very pro sounding punkrock stuff with a song about a renegade truck driver or something like that. Sorta reminds me of a slicker, less talented DIDJITS. Also includes a so-so quasi-surf tune on the flip. (JY)
(Alternative Tentacles, PO Box 419092 San Francisco, CA 94141)

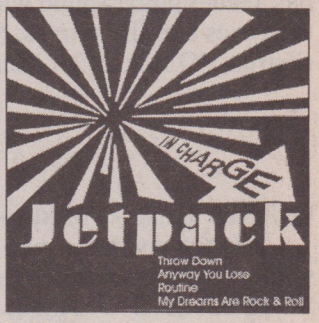
INSPECTOR 7 - "Passed and Approved" CD

Mid tempo, boring, skate punkish puke. That's all. Fat fans may like this, but I think bands like this deserve to be shot in their heads... several times. (BM)
(Storm, P.O Box 151, Royal Oak, MI 48068)

INSTANT AGONY - "Parasite" EP

Stupid name... uh, the first song sucks ass. It reminds me of a bad TEARS FOR FEARS or WHAM song. Weird. However, they do redeem themselves on the b-side with a cool number that had me thinking of the RAZORS all the way. Pretty cool. (NF)
(Homicidal, 134 Cricklewood Ln, London, NW2 2DP, UK)

JETPACK - "In Charge" EP



Texas rocks with JETPACK. This 4-man outfit spits out a souped-up trashfest of sorts filled with high-energy and bad attitude. Yeah, just the way you like it, loud, hot and sticky. Mixin' MOTARD-like sensibilities and MUD CITY MANGLERS-ish catchiness, this is a sure fire punk juke box hit. A must for you sickies who live and breathe rock n' roll. (DL)
(Mortville Records, PO Box 4263, Austin, Texas 78765)

JONES CRUSHER - "NYC PULP" CD

The first song steals the riff from the song "Verbal Abuse" by VERBAL ABUSE (aka SICK PLEASURE). The fourth song "Gone Away" sounds like a SCREECHING WEASEL cover. The entire release see saws back and forth between these two sounds, breaking out one familiar riff after another. It concludes with a cover of "Mexican Radio", which seems unnecessary seeing as they could have just kept the music and changed the lyrics, something they seem pretty capable of. Now, for what it was, I didn't half mind it. (JV)
(Coldfront, PO Box 8345, Berkeley CA 94707)

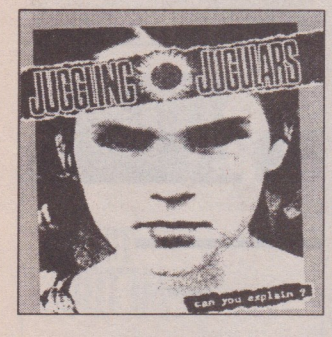
JUST FOR TODAY - "Falling" CD

They're from SoCal, and they sound like it. Generic skate punk with dynamics taken straight off a BLINK record and vocals that remind me of Milo (yeah, y'know Milo). Not bad but it's still what I'd expect from SoCal. (BM)
(FMA)

MUSIC REVIEWS

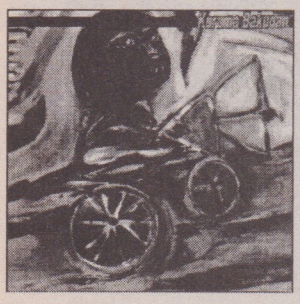
JUD JUD - "The Demos" EP

What?!? You don't know JUD JUD? You are obviously false straightedge. They're so vegan sXe they don't even use instruments (animal byproducts, you would know that if you were true). I guess you're so new school you missed them head lining for such bands as MINOR THREAT, UNIFORM CHOICE, YOU H OF TODAY and the like. Being that I can't stop laughing just listening to this, I don't know how they could keep a straight voice during recording. Hilarious! (TJ)
(No Idea, no address)



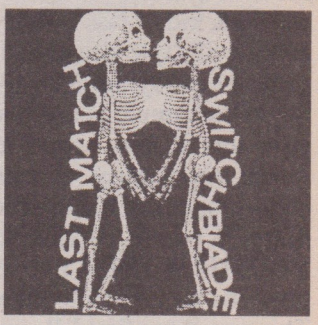
JUGGLING JUGULARS - "Can You Explain?" EP

Wow. Finland's JUGULARS have outdone themselves on this release. Six songs of powerful hardcore punk, with an aggressive sound, catchy melodies and a healthy dose of rock energy. Comes in a beautiful gatefold sleeve complete with lyrics and explanations. At times it reminds me a lot of SEEIN' RED when they're not trying to bring back the days of LÄRM. Pretty exciting. (AM)
($4: Trujaca Fala, PO Box 13, 81 806 Sopot 6, POLAND)



KURUMA BAKUDAN - "Bastards" EP

Most of the time KURUMA BAKUDAN are blazing straight forward hardcore. Yet, they break down in these crazy fusion parts that are pretty fucking rad too. They're a three piece doing the drum-vocal-bass thing, and they are pretty original at it. Kinda reminds me of SABOT meets a younger MAN IS THE BASTARD. (MW)
(Bad Card c/o Sylvain Vilette, 48 Rue de Potager, 91270 Vigneux/ Siene, FRANCE)



LAST MATCH/SWITCHBLADE - split EP

What the hell is going on in Sweden? I know I'm not the first one to say this, but for such a small country, the kids there are putting out a phenomenal amount of awesome records, and this split is no exception. Both bands have a sorta early ninties HC feel about them, LASTMATCH reminded me of a faster BORN AGAINST and SWITCHBLADE pretty much scream HEROIN. Not that I'm complaining, there is plenty of originality here, and some weird studio tricks (if they are tricks and not fuck ups, I guess it doesn't matter it sounds really cool, like a plane is taking off from my reciver) on the SWITCHBLADE side give this a real arty kind of feel of which I aprove. You should keep an eye on both these bands, I expect a lot from them in the future. (ST)
(La Calavera Discos, Box 385, SE-901 08 UMEA, SWEDEN)

LAYAWAY PLAN - "Forces Of Habit" CD

Metallic pop punk, sounding like a slightly bastardized BAD RELIGION. This stuff is pure testosterone and has moments that remind me of OFFSPRING. I don't know, it's not so bad, it's just not so original. Probably big with the mosh pit kids, though. (BG)
(Smallman, PO Box 352905, Corydon Ave, Winnipeg, MB, R3M 3V3, CANADA)

LOWER CLASS BRATS - "Psycho" EP

I've only dug a few of the tunes that these guys have put out, but this rips! The two originals are really good, sounding somewhere between SLAUGHTER AND THE DOGS and THE FOUR SKINS. Cool. There's also a SLAUGHTER AND THE DOGS cover that they pull off pretty well, but still a step behind the REDUCERS version of it. The overall production of the record is damn near perfect, too. Not too slick or too railer. Anyway, this may be their best material to date. (NF)
(Combat Rock, 7 rue du Paquis, 57950 Montigny les Metz, FRANCE)

MUSIC REVIEWS

MAINSTRIKE-"A Quest For The Answers" LP

OK kids, class is in session. You want to jump on the generic 88 style striaght edge band wagon? Well then you better be studying this MAINSTRIKE record, 'cause it's the best example yet of that sound. I can't sit still even to write this review, I gotta get up and relive my youthful pit moves every thirty seconds. This has got it all, epic break downs, squeaky clean production, energy and passion to spare. If you're looking for a list of influences, then the YOUTH OF TODAY cover at the end of this album should give you an idea as to where these kids are coming from. This was there first LP, and the second one is already out, you should mailorder both of them today. (ST)
(Crucial Response Kaiserfeld 98, 46047 Oberhausen, GERMANY)

MALEFACTION - "Man Grows Cold" LP

When musicianship evolves and begs for complex melodies to teethe on, some of punk's most promising talents turn to soft ambient stylings or flirt with techno beats. For others, those paltry few chords were never vicious enough. This record self-consciously intersperses hardcore, black metal, stop-n-go tempo changes, and sampling to create what is almost a "project". I didn't pick up any strings, but layers on the vocals and guitars give MALEFACTION a complexity both gamer dorks and HC crust fans will appreciate. It's another strange hybrid that has now become its very own beast. (AC)
(Out Of Enslavement, 484 River Rd, St. Andrews (MB), R1A 3C2, CANADA)

MAN DINGO/OBLIVION - split CD

Being a big fan of early MAN DINGO, I was slightly disappointed in the more polished feel of their half of the CD, but after a couple listens, it's still just as good. Catchy pop punk that has become hard to describe as anything other than the Dr. Strange sound. As for OBLIVION (featuring the drummer from the BOLLWEEVILS) they have a sloppier up beat feel that for some reason I just can't get into. If you like the Dr. Strange stuff then you can't miss this, for MAN DINGO alone. (PA)
(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

MANGE - "Disillusioned" CD

Ok, its from Orange County, it has members from PHOBIA, and they dedicate it to the "loving memory of the Junkyard Dog." Four stars already. Ok, now to the music. Brutal low tuned grind-meets-sludge, which follows its own path but still can be grouped with other Southern Cali projects like PHOBIA, DYSTOPIA and early MINDROT. The overall emphasis is on heavy-ass slow riffage and depressing lyrics. Fans of this genre will dig in a big way, so search this slab out if low-tuned grind/crust is your thing. (MW)
(Half-Life, PO Box 5160, Hacienda Hts., CA 91745-0160)

EL MARIACHI - "Wenn Blicke Toten" EP

How exciting, four years later I can see if that two years of German that I took in college will finally pay off. Well no it doesn't, so I guess it's good that only two of the six songs by this German band are actually sung in German. Musically it's an interesting mix of early BAD RELIGION speed and energy along with the catchy side of a band like PEGBOY. Not a bad record. (PA)
(Shrapnell, Mauerstr. 28, 37073 Gottingen, GERMANY)

MCRACKINS - "We Like to Make Records" EP

O.K., but not especially memorable pop punk, which is how the MCRACKINS generally strike me. Any pop punk aficionados who haven't heard this band by now probably might start here as well as anywhere else. If this isn't pop punk, then I'm even less qualified to review this than I think I am. (DD)
(Cheetah's, PO Box 4442, Berkeley, CA 94704)

METROS - "Hot Wired" EP

I could be mean and say how much more I liked the B side (mean because the B side is blank), but it really doesn't merit such talk. What we have here is loose Raw Power era STOOGES type songs, done by a garage band. The unintentionally scary lyrics put me off a little, but it's a decent couple songs, nonetheless. The edgy, slightly out of tune guitar playing make it for me. (BG)
(Rip Off, 581 Maple Ave, San Bruno, CA 94066)

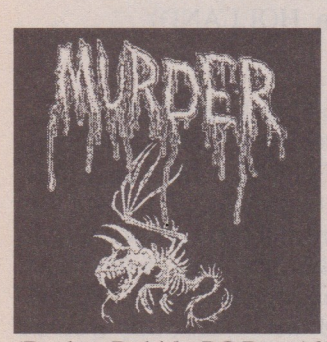
MOHAWK BARBIE/ STICK FIGURE SUICIDE - "The Roadkill EP"

This full color cover is hands down the best cover of the month. Both bands have two original tunes and a BLACK FLAG cover. BARBIE's version of "Police Story" beats out SFS's "Rise Above". BARBIE's originals have an '80s hardcore thing going with great drum energy and biting lyrics questioning scene fuckheads. SFS display some pretty good energy of their own with their early '90s style hardcore. Pretty good record except SFS's band schmooze list... like anyone cares they like BAD RELIGION and NOFX. (HM)
(Umbilical, PO Box 31, Belle Mead, NJ 08502)

MUSIC REVIEWS

MULLETS - "Sit Down Mammaw" EP

Punk points for the Jimmi "Super Fly" Snuka cover photo. (These guys are old school, none of that lame ass "Do you smell what the Rock is cooking ?" bull shit, no,no,no, these boys know their wrestling roots.) Musically these guys are okay. Not exactly sure what kind of pop punk these guys are, but they are pop punk. In the words of my Sacramento brothers, "¡Viva la lucha libre!". (BM)
(Teenage Butt, 1287 Taransay Dr, Henderson, KY 42420)



MURDER - "Murder" EP

Rockin' female lead punk stuff from '82. VKTMS related but sounds a lot like something from the North West. Sorta like a more grunge GITS or a more punk HAMMERBOX. Shit, when was the last time you saw a record that thanked the LEWD and the Mabuhay Gardens? (LH)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

MUSTARD PLUG - "Pray For Mojo" LP

I'm not even sure why this is getting reviewed. Poppy ska that sounds like all the other white boy ska bands living the good life in suburban America. It's all very pleasant, and I guess it's better than REEL BIG FISH or something equally horrible. I've got a bunch of LESS THAN JAKE records, and that's all I seem to really need. (LH)
(Hopeless, PO Box 7495, Van Nuys, CA 91409)

THE NEATBEATS - "Far and Near" CD

I want my rock and roll to sound mean. Angry, pissed off, dirty. When a band is so poppy and so peppy, I just want to smash the CD with a large rock. I'm going to be one hell of a cranky old woman. The NEATBEATS sound like they stole all the outtakes from the last HI FIVES recording session. '60s style pop that will definitely get you dancing whether or not you want to. (CK)
(Get Hip Recordings, Columbus and Preble Ave, Pittsburgh, PA 15233)

THE NECESSARY EVILS - "The Sicko Inside of Me" LP

From behind the green door comes the sick and cryptic web of noise and caterwaul of the NECESSARY EVILS with their second LP. This is drug-induced carnival-fuzz that wavers in and out of the raw n' primitive and artsy over-indulgence. Let's just say these bad trip bad boys aren't afraid of those effects pedals, in fact I think this ones a custom job. Yeah this'll just scare the panties right off ya. (DL)
(In The Red, 2627 E Strong Pl, Anaheim, CA 92805)

NECROCREEP - "Creed of the Macabre" EP

Let's say Jason Adams started a band, no, no wait....if NECROPHAGIA played hardcore....not wait, ah fuck it. This is really heavy hardcore that is 100% horror movie influenced. I thought I had it at the wrong speed, but the guitars are so heavy they faked me out. The cover art might throw you for a loop, but the music is almost kinda like old INTEGRITY at times. (MW)
($4 ppd: from Reanimator, PO Box 1582, Ann Arbor, MI 48106)

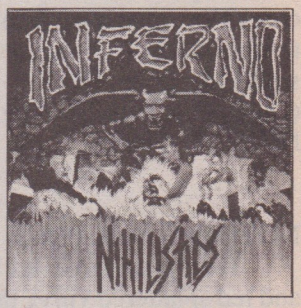
NEW JACOBIN CLUB - "A Lesson In Mortality" EP

It's an embarrassment of riches this month for genre-fuckery. First the JUD JUD single, now this classic piece of goth-rock parody. All the cliches are in place, from ultra-tired sleeve art to members named "Xerxes" to band photos of the players sporting corpse-paint that stops at the jaw-line. Someone's been studying their CATHEDRAL OF TEARS records! A mordant gift for those guitarists half in love/death with flange and delay-delay-delay. A perfect death.... (RW)
(Transparent, 6759 Transparent Dr, Clarkston, MI 48346)

NIHILISTICS - "After Death" EP

This is a reissue of an EP originally released in '82 by this New Jersey band. I don't really feel qualified to review this, because they're one of those many early punk bands whose records are not readily available, so I had never heard them before. One good thing about all this reissue business is it exposes a new generation to a lot of great music they would never get to hear otherwise. This is fast, loud, angry and just a little sloppy. Kind of an East Coast version of the DICKS. Four of these five songs are from their self-titled LP, which is awesome by the way. (DP)
(Dutch East India Trading, PO Box 800, Rockville Center, NY 11571-0800)

NIHILISTICS - "Inferno" 45



Is this band still around? Or is Dutch East just trying to clean out the warehouse. I mean this was from way back in '91. If you don't know this band, its all pretty unimpressive '80s SoCal style stuff that flirts with metal crossover, which, with tying an onion around your belt, was the style at the time. Reminds me of when we took the ferry to Shelbyville... (JB)
(Dutch East India Trading, PO Box 800, Rockville Centre, NY 11571-0800)

MUSIC REVIEWS

NIHLISTICS - "Fuck Guns and Roses" CD

Deep guttural vocals over straight forward punk. Lyrics are somewhere between completely stupid and sexist. Fuck off!!!! (TG)
(Dutch East India, PO Box 800, Rockville Centre, NY 11571)

NIHILISTICS - "13th Anniversary" CD

Here's a reissue of the first 7" and LP by these veteran East Coast hate-mongers. Always thought they were a little tedious personally, but I've never lived in a city as *evil* as New York, so I should go die in pain and misery with no friends impaled on a sharp stick with my intestines trailing behind me far away from these guys who didn't need me for a friend anyway because life is a pile of shit and so I am I and where are my drugs and who stole my paycheck it was the fucking system motherfucker! (RW)
(Dutch East India, PO Box 800, Rockville Centre, NY 11571)

NIHILISTICS - "Merry Christmess" EP

This record is pretty trippy. The idea of punk rock songs about Christmas is damn stupid, but at least these dudes make it interesting. The music reminds me a lot of the Confederacy of Scum types, maybe a poor man's LIMECELL or ANTISEEN. The lyrics crack me up, and I'm sure GG was a huge influence in that department. "His daddy sold him into kiddie porn, making money, sucking Christmas cock"... As the doctor would say... help. (NF)
(Visionary, PO Box 800, Rockville Centre, NY 11571)

NIHILISTICS - "My Dog He Licks Me..." EP

What's the story with this band? Wait, I don't want to know. I think everyone got a NIHILISTICS review this month, I'll be curious to see the variation. I personally think this is the dumbest, shittiest thing I've ever heard. Weak in an attempt to be funny and dirty NYC punks. Homeless-core? I'm wondering if this is for real, it's so pathetic and terrible. Hard to imagine anyone thinking this is cool, it stinks like poop. (RY)
(Dutch East India Trading, PO Box 800, Rockville Centre, NY 11571-0800)

NOTHING BUT PUKE - "5 Hits From Hell" EP

With great cover art by JEFF CLAYTON, and black and red splattered vinyl, this band wins a place in my heart instantly. Even paying serious homage to ANTiSEEN, LIMECELL and the MENTORS, these guys don't have any trouble tearing it up on their own. In fact this is the record of the month, ding, ding ,ding! I've got *nothin' but love* for NOTHING BUT PUKE...amen. (RY)
(Our Area, Parkweg 9, 59379 Selm, GERMANY)

NO I.D. - "Preaching to the Converted" EP

NO I.D. is from the same part of the world as FLEAS AND LICE, and members of this band play in a band with members of FLEAS AND LICE called PCP (along with members of CATWEAZLE). Their riffs sound an awful lot like those of FLEAS AND LICE, and the vocals are like DETESTATION lite. In spite of all you could throw at this group, they're good, and this record is good. A strong anti-nazi, anti-facist message which seems especially poignant and needed at this time. (JV)
(PO Box 41105, 9701 CC Grøn, HOLLAND)

NO ONE'S VICTIM- " On a Thin Line" CD

I made the mistake of listening to THE CONSUMERS "All my Friends are Dead" LP before listening to this. THE CONSUMERS, now that was a band! Too bad I was too much of a shlep to buy a copy of that record when I had the chance a couple of years back when my buddy Dave pointed it out to me and raved on and on about it. Oh well. Which brings me to the point of this review, why would I plunk down ten to fifteen dollars for this CD, which sounds almost note for note like RANCID on more than a few occasions and is so riddled with bad cliches in both form and content that it brings to mind TOTAL CHAOS, when I can take the same amount of cash and with a bit of poking around pick up a used record which really rocks? I hate to ruin your dreams of rocknroll stardom boys, but I'm on a budget. (RM)
(Cyclone, 24 Pheasant Run, Merrimack, NH 03054)

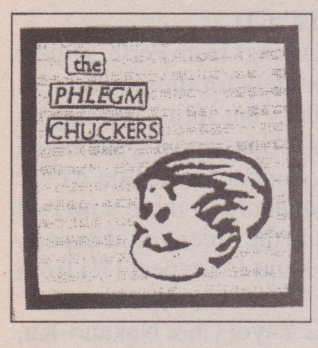
NOVAS - "The Crusher" EP

You've probably heard the CRAMPS' cover of "The Crusher"—well, here's the 1964 original, along with its surfy b-side "Take 7", and three less-than-riveting demos recorded the following year. The band certainly could fill out their Action Slacks™, if the cover photo is to be believed. (JH)
(Norton, Box 646 Cooper Station, New York, NY 10276)

OXBLOOD - "6 Hard Years" CD

This is basically a best of CD by this long running NY oi outfit. I think it has every thing they've ever recorded, including a number of songs from long out of print releases, such as their "Under the Boot" EP, with both re-recorded and original versions of a few of these songs. Musically speaking, most of the twenty two songs on this are good if not down right awesome ("Working Class Hell/Life", "In the First" and "Wanted Man" in particular). A few are pretty bad. As for the lyrics, it's typical tough guy, flag waving stuff. Stupidity aside, this beats the hell out of all those third generation CLASH knockoffs I've had to stomach lately. (RM)
(Punkcore, PO Box 916, Middle Island, NY 11953)

MUSIC REVIEWS

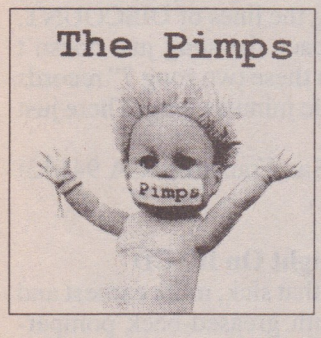


THE PHLEGM CHUCKERS - "Falling Down/Abduction Song"

Any band that starts off their thank you list with Dunkin Donuts is alright in my book, even if they do sound like FUGAZI. Don't get me wrong, there's a lot worse things I could be hearing. I don't mind listening to crazy, alternating guitar scales and sing-songy vocals, but if I had some donuts, it would make my listening experience much more enjoyable. (CK)
(Peterwalkee, PO Box 14794, Albany, NY 12212)

PHYSICALS - "Skulduggery" CD

A recording circa 1978 from members of MANIACS, UK SUBS, USERS, PISTOLS, CHELSEA and GENERATION X (the band not the stupid movement). Too bad the music isn't as good as the bio/history of the band. Bad NEW YORK DOLLS type rock'n'roll mostly. Less than quality recordings outside of the two singles which stand out. Unessential. (RL)
(Overground)



THE PIMPS - " My Dad Smokes Crack" EP

Well shit howdy! This is great! Absurd lyrics, that are as much shouted as they are sung, over four cuts of very catchy, mid-tempo punk rock, which sounds like a mix of THE SEX PISTOLS, DEAD BOYS, HEARTBREAKERS and '50s rock and roll. Now, I know many bands are mining this territory as of late, but trust me, this band stands head and shoulders above much of the pack. Very snotty, very catchy, very cool and the song "Strap on Sally" is a must hear. (RM)
($4: Scott Chandler, 8461 Quincy St., Norfolk, VA 23503)

POTSHOT - "Rock 'n' Roll" LP

Well, if skapunk done competently, fast and poppy is your thing, then this is for you. It's not my thing, but it is done well enough. (BG)
(Asian Man, PO Box 35585, Monte Serano, CA 95030)

PINHEAD GUNPOWDER - "Shoot the Moon" CD

OK, so this features Billie Joe of GREEN DAY and Aaron from CRIMPHRINE/Cometbus. Now you know I can do the GREEN DAY thing when I have to. This is more GREEN DAY-ish than previous PINHEAD GUNPOWDER releases which seemed to have more of it's own sound. I'm also kinda getting off on the repeated mentioning of GREEN DAY in this punk rock magazine at this point. But this is disappointing. Especially the cover of the REPLACEMENTS "Achin' To Be" done GREEN DAY style which I was looking forward to. OK, but no GREEN DAY. (RL)
(Adeline, 5337 College Ave #318, Oakland, CA 94618)

PUBLIC NUISANCE - "Alcohol Rub Out" CD

Well if you hate your life and drink to forget, or you wear lots of plaid and liberty spikes and got no where to live, I got the CD just for you. PUBLIC NUISANCE break out that 77' gutter-style that'll have you all shine'n up the ol' dog collar! Aggresive pissed-off vocs and speedy guitar chuggin' keep things rowdy. Fans of the CASUALTIES and BLANKS 77 take heed. (DL)
(Receptacle, PO Box 20259, Tompkins Square Stn, New York, NY 10009)

QUEERS - "Later Days and Better Lays" CD

The first fourteen songs of this CD were a preliminary recording of "Love Songs for the Retarded", but only nine of those are on "LSFTR". Joe then added some more recent tracks (1996). The old QUEERS material kicks ass over newer material, and it's painfully obvious on this CD. Beware of the hideously sappy hidden track. This is for fans and folks who don't already have "Love Songs". (HM)
(Lookout!)

RAPPRESAGLIA - "Degenerazione" CD

You know how sometimes you start listening to something and you start to think it rocks, but then the band does something that totally destroys any respect you have for them, like for instance, goes into a ska break, and then you can see the bullshit for the trees. It kinda makes you feel like you've been ripped off. That's what this band makes me feel like. Its not like this sucks or anything, but its obvious they're trying to be the Italian RANCID, and it's bad enough with the American one. The little bio that was sent with this said they came out of the hardcore explosion that gave us WRETCHED, INDIGESTI, and NEGAZIONE. Believe me, there is no comparison between those great bands and this slightly above average band. (JB)
(Riot, Viale Monza, 26, 20127 Milano, ITALY)

MUSIC REVIEWS

RECLUSIVES - LP

Well I'll be, another record that doesn't sound like utter dogshit. I sure hope this doesn't turn into a trend. The RECLUSIVES are apparently defunct, but this LP is a pretty good bouquet of flowers to lay on their grave—the singer was once the head honcho of the GARGOYLES, a tough DEAD BOYS-ish San Francisco band who never really got all the attention they deserved. The RECLUSIVES are kind of comparable, fast and mean, lots of character, and icky-bad lyrics about riot grrrls, death and assorted varieties of sleaze. Since they were located in Austin I assume they fit into the MOTARDS/CRYIN' OUT LOUDS equation somewhere. This actually is quite pleasing. (JH)
(Mortville, PO Box 4263, Austin, TX 78765)

RED SQUARES - "Transmitter/Ottawa Today"

Anyone who's never heard this vintage late-'70s punk band from Ottawa might easily confuse them with any number of pungent, powerful Britpunk bands of the time — it's chunky and fast, but with a touch of artiness that makes it unique. The flip has always been my favorite of the two, a track bursting with suss and crunching guitars, but the sneering vocals are a big selling point, too. Well worth checking out. (SS)
(Double-Helix, no address)

THE REVLONS - "The Searcher" EP

Great raunchy punk that benefits greatly from lo-fi production and shitty amp sounds. Sort of like a really loose PIPE. Pretty catchy tunes somewhere hidden in the big mess. A little too interesting for the garage poseurs, so I'm not sure who will get this. Hey, I think it's the coolest thing outta Olympia in a while. (LH)
(Let Roq, 1725 N Bethel, Olympia, WA 98506)

THE RUINERS - "Blank Your Life" EP

Sloppy hardcore with an almost dirgy quality. The music is almost too slow to go along with the ACCUSED-style vocals. At times there's a hint of middle period BLACK FLAG, but not in such a way that would make the record memorable. (AM)
(Bobby Zeiger, PO Box 141014, Cleveland, OH 44114-6014)

RUPTURE - "Brutal Badlands" CD

No brainer here - Sixty (!?!!) songs from Perth's finest hardcore bastard children. Fortunately for those involved, this is a collection of their heyday - the splits, the singles and the comp tracks. It's fast, it's furious and it's packaged in a EP sleeve with all the lyrics, liner notes etc you'd ever want from these guys! Great sequencing - there's no real rhyme or reason to it, but it's not in the order you'd expect. Funny, as that's just the kind of stunt I'd expect (?!) from them! (TM)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi Cho, Nakano-Ku, Tokyo 164, JAPAN)

SHAKE APPEAL - "MEAN MACHINE" 10"

The guitar is my favorite instrument. I like the guitar loud and fast, yet still melodic. SHAKE APPEAL knows what I like. Garage punk with distorted vocals, some screaming and a cool guitar sound. A song about beer is always an added bonus. This is a great record. (CK)
(Saddle Tramp Recordings, PO Box 5412, Nottingham, NG1 6HT UK)

SHYSTER- "Cold Weather" EP

I Usually cringe when I get a record by a band that has ever (no matter how long ago) put GUTTERMOUTH on their thanks list. But as jock punk dies and emo grows, the bands start to turn, and SHYSTER is about halfway there. Luckily this is an evolution that I have no problem with. The a side is a decent tune along the lines of DISCOUNT, while the b side picks up the pace the song just doesn't catch me. One big problem with these two song 7" records is that the songs are only a couple minutes long. There just isn't enough to listen to. (PA)
(Firmament, PO Box 420484, San Francisco, CA 94142)

SICK BOYS - "Put Your Weight On It" CD

Well, they don't sound all that sick, more earnest and heartfelt. Fast punk 'n' roll with greased-back pompardours, if you know what I mean, and I think you do. Simple stuff, simple like cruising around the same five-block circuit in your 1976 Maverick, because you're a bored teenager and it's your only option besides Yosemite Bowl and all-night burgers and fries at Webb's Diner. They're actually more on the modern-style snotty punk trip than I would have thought judging from the photos and choice of cover tunes (JERRY LEE LEWIS' "Teenage Letter" and DUANE EDDY rip), but it's probably a good live act. How old are these boys? (JH)
(Stumble, 57 Leaside Dr., St. Catharines, ON, L2M 4G1, CANADA)

MUSIC REVIEWS

SIRES - "It Ain't Happening Anymore/Feel No Pain"

English band on an SF-based label and truly doing that snot-nose charmkin thing with verve and panache. You might ask: do we yet need another nth generation STONES/WATCH-BAND spin? Well, if its happening, then why the fuck not? The proof is in the grooves here, especially as witnessed on "Feel No Pain" that takes the REMAINS "Don't Look Back" riff as well as a killer fuzz guitar and classic garage-land snarl-vocals to create, truly, a mind-fuck time warp. The other tune is a noisier, yet-still-poppy variation of "Fortune Teller". Generous amounts of fuzz and attitude abounds here along with the requisite hole-in-a-wall recording vibe, a keeper! (JY)
(Smart Guy, 3288 21st St. #32, San Francisco, CA 94110)

THE SONICS - "House Party" EP

Four tracks of pre- "The Witch" demos which show the lads especially under the influence of the WAILERS. If you're like me, you're going to get this unhesitatingly even if it's not as over the top as "Here Are" and "Boom" (and if you don't have those LPs in one form or another, consider yourself a bona fide dipshit). (DD)
(Norton, Box 646, Cooper Station, N.Y. NY 10276)

SPAZM 151 - "Power Songs For the Kids" EP

High quality hardcore that sounds like it came right out of 1982. Sounds like the Boston F.U.'s in their heyday. Six songs that are sure to please; even the most jaded of punkers will fucking fall back in love with hardcore. I know these dudes have been around for a long time so its about time these guys share their talent with the rest of the world. More, I say! (MW)
(Havoc, PO Box 8585, Minneapolis, MN 5540)

SPACE COWBOYS - "Strip Tease" EP

Rumor has it that Ted Nugent went on a hunting trip somewhere north of Stockholm about 20 odd years ago. Some say he was hunting the ever-elusive wild polar boar. But if you know "Terrible Ted" , "The Motor City Madman", "Gonzo" "The Nuge", like I do, (or at least watched Behind the Music) you know he found something else! You know what I mean! Waaaang Daaang Sweet....something or other, I forget. But anywho. That's the latest explanation for all the rockin' that's happenin' in Sweden. My birthright, goddamnitt! This is yet another heavy-as-shit, rockin' stuff a-la HELICOPTERS, HIVES, etcetera, etcetera. Some great classic pin-up pics on the cover and inserts that got my motor runnin even before I put needle to wax. They cover "Sonic Reducer", which despite being one of the most kick-ass songs ever written, doesn't win any originality points, but then again, I could play that song on a ukulele and it would still kick-ass!! Its just that kind of song...so I give them make-up points for knowing that. Mmmmmmm...rockalisious! (JB)
($4.00, Deplorable/Mondo Bizarro, PO Box 1343, Rozelle, NSW, 2039 AUSTRALIA)

SPIDER BABIES - "Thinkin 'Bout You" LP

By trying harder than ever to be stupid and offensive, the SPIDER BABIES manage on their latest to hit some depths of ersatz stupidity low enough to pass as gen-u-ine stupidity, which seems to be their aesthetic objective (I'm assuming that "The music of genius is fucked up [indistinguishable] crap," from "Fuck You Too" is an apologia or credo or some damned thing), and I've heard of worse goals. "I Wanna Fuck You," "I'm a Pervert," etc., all not too far removed from the general vicinity of the MAKERS and the DWARVES with some fucked up mastering (despite being mastered at 45) that I also assume is intentional. (DD)
(Sack O' Shit, PO Box 308, Kankakee, IL 60901)

SPIDER BABIES - "Comin' Unglued" EP

Gee, I'd kinda ignored these guys for a while mainly 'cause my corner store displays better porn than these choads wallow in and to be honest the songs never held up under scrutiny ie: "Wow! Play that again!" The title track is the best song I've heard from them, and it's the stand out on this 4-song EP. Dunno if that's good enough for the import price...These guy's records still mainly try to coast on attitude, which is always (for me) the live province. (RW)
(Killer, PO Box 2, 28801, Pori, FINLAND)

MUSIC REVIEWS

SPORTSWEAR - "Keep It Together" EP

With all the recent news coverage of those new crazy gangs that kill randomly, you know those Straightedge gangs, my whining about the jock mentality & fashion in straightedge seems a bit valid. But with all that aside I have to say these guys put together some pretty commendable youth crew. They've got heart, lots of talk about searching for what's right, dedication, sincerity, all the positive ideals that some of us love sxe for. A perfect follow up to last month's youth crew pick EYEBALL. I hope the kids in Norway think the jockwear thing is funny and don't take it too serious. (TJ)
(Crucial Response, Kaiserfeld 98, 46047 Oberhausen, GERMANY)

SPORTSWEAR - "It Runs Deep" EP

Damn, why am I such a sucker for this stuff? From the moment I saw this band's name, the absurdity overcame me. I knew no matter what, I would like it. I think it is time for a 12 step program to ween me off generic straightedge music. Anyway, these guys crank out four songs of finger pointing, straight-on youth crew hardcore. The triple X is in effect. Basically, a throwback to the days before the kickboxing knuckleheads took over. Brought to you by one of Germany's finest labels.....(RC)
(Crucial Response, Kaisersfeld 98, 46047 Oberhausen, GERMANY)

SQUARE THE CIRCLE - "Change" CD

Mid-paced, melodic punk from Germany here, with really clean production. Musically there's hints of the DESCENDENTS, but the singer's voice is a little strange - there's a FEARGAL SHARKEY quaver in it, maybe something to do with wrapping the German accent around the English lyrics. It's all a bit too clean and controlled for my liking, but by no means something I wouldn't recommend to a fan of the genre. (AM)
(Wolverine, Benrather Schlossufer 63, 40593 Düsseldorf, GERMANY)

SQUAREHEADS - "Fucked Up Rock 'n' Roll" CD

Guess what? I don't love every friggin band from Norway! These idiots bite! Why? Because they bring nothing new to the table at all. They play overproduced drunk punk, with masturbatory lyrics about how they really like to drink, and rock out, and get with hot chicks. No shit? Hey, so much of what I love in punk rock has that uncompelling, overused angle, but this is just too obvious and not very catchy. And those harmonica and piano bits suck, too. So I'll see them in hell? So what. (RY)
(Big Women, V Throng Asker, Torgysegerstedsgt. 42-1772 Halden, NORWAY)

THE STAND - "Make Me a Believer" EP

First the good news. This comes free with *RocknRoll Outbreak* #3. Now, the bad news. It's pretty crappy. I just can't understand why a band these days would want to sound like an English band from the late '70s that nobody paid attention to at the time because they were "Boring Sydney. Boring.". I mean if you're going to ape a a style, at least do it well. You know, crank it up, go fucking bananas and give it some attitude. Unfortunately this band does none of these things. The vocals on this are pretty annoying too. (RM)
(521 W.Wilson #e 103, Costa Mesa, CA 92627)

STEP SISTER - "Big Bad World" EP

.....side one is a growl..... slow, fuzzy..... perfect guitar solos....real sloppy thunders..... drunk slur style vocalist..... darn, I feel good..... this shit is making the sun come out.....side two has two songs..... let's check it out, together..... shall we.....; wow, same loud sloppy slow grind..... man, the lead guitar is outta control.....I havent heard anybody slop it up this good in years..... what's this dudes name???????? .....shit, it doesnt credit a "lead" guitarist..... just "two guitars" .....who is it, Alex or Andrew???????? .....well whoever it is, you rock!!!!!!....I mean it..... you got "style"..... something rare these days.....I'm into the 3rd song now and I'm still happy..... Ohio boys..... two dicks up fer this one, babe .....PS, ditch the lame jacket design and we got perfection here..... something rare these days..... (SW)
(Red Hour, PO Box 44302, Cleveland, OH 44144)

STEP2FAR/TEARS OF FRUSTRATION - split EP

STEP2FAR gets things started with a kick ass piece of Spanish hardcore, and yes you can make the obvious comparisons because it's in the same genre of music, but from the sound of this I think they're good enough to withstand them. TEARS OF FRUSTRATION offer up a double dose of political, working class hardcore with more than enough of that choppy git shit. Their sound is hampered a bit too much by that east coast metal sound. (JV)
(no address)

MUSIC REVIEWS

STINKING DOGS - "Downtown on 34th" CD

Some insane record collector who absolutely must own every release from every SCREECHING WEASEL, QUEERS, RAMONES clone band ever might want this. I don't think anyone else would, though. Oh, it's got the snotty vocals and the three chords and that SW one-string-thing, but, sadly, it's missing something vital. Originality, perhaps. (DP)
(Roundup, 151 Des Blés d'or, L'Acadie, Québec, J2Y 1E2, CANADA)

STUCK UP - "Declining Kingdom" CD

Well, the cover is just plain bad..... you knew what they were going for, a kinda mix between LIAR and MANOWAR cover art, but it didn't really work. The layout freaked me out too.... pictures of dead people, castles, and dudes playing live in Hawaiian shirts...ugh. But low and behold, the music kicks in and anyone down for that whole H8000 sound will love this. It's basic metal stripped to its core. CONGRESS comes to mind, but this doesn't really touch them in my opinion. (MW)
(I Scream, Broestraat 10, 1730 Kobbegem, BELGIUM)

SUPERHELICOPTER - "Rock 'n' Roll Nightmare" EP

Wha...? I know I don't hate this, but I more than likely would never listen to it again. Lo-fi German punk rock with garage and even hardcore elements. Kind of a big mess, but not real bad. Not in the mood... (RY)
(Manuel Wastl, Steinweg 26, 93059 Regensburg, GERMANY)

SUPERSTAR ROOKIE - "Nothing More Than" EP

Melodic, upbeat, poppy punk with a rough edge that makes it tolerable. Nothing amazing or new, but not intolerable. With music like this, it can go either way, but luckily they laid off the syrup and got the engineer drunk, so the production isn't so clean that they sound like the next wave of SoCal modern rock wannabes. I liked it. (AM)
(Diaphragm, 1972 N 4th St, Columbus, OH 43201)

TEEN IDOLS - "Pucker Up!" LP

So I might just be out of it, but if this band isn't the "big thing" right now then they are defiantly the "next big thing" in pop punk. They obviously went to that school that Joe King and Ben whatever-his-name-is teach at. At a school with so many students and so few teachers, it is nice to hear a band that came out at the top of their class. How do they do it? Very solid, tight, well played and rock'n punk. (PA)
(Honest Don's, PO Box 19202, San Francisco, CA 94119-2027)

TERMINUS CITY/MAIN STREET SAINTS - split 7"

This is a really good split. Two rockers each on this one. TERMINUS CITY really rock, highlight is a "cover" of KIM WILDE's "Kids in America"! I always thought someone should do this one. The CITY do it up right, rockin' like Dokken! Can I just say MAIN STREET SAINTS are one of this country's finest oi bands! Can I get a motherfuckin' amen!!! No frills, balls to the wall shit. With Meola and Lalas on the team, the boys gotta have fun some how. (JB)
(Flat, PO Box 69-7504, Quincy, MA 02269)

324 - "Customized Circle" CD

Holy shit! I put this on and was immediately catapaulted across the room by the sheer brutality of this Japanese grindcore band. If anyone is looking for a reincarnation of TERRORIZER, you've certainly found it here. I mean they sound 100% like TERRORIZER'S "World Downfall" LP. The guitar sound is so identical, it's scary! The drummer M. Sakator can certainly give Pete Sandoval a run for his money anyday. His blast beats are so fast and precise, he must be doing crack or crystal meth to keep up with the dizzying 1000 MPH pace the rest of the band has set. As an added bonus, you get the songs from their 625 EP. My only complaint is that you only get 10 songs in 11 minutes, I want more, more, more! (TS)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano- Ku, Tokyo 164-0013, JAPAN)

30 LINCOLN - "Avanti" CD

These guys have a really cool sound. They almost sound like Guy from FUGAZI singing for ROCKET FROM THE CRYPT. Rock and roll based stuff that is pretty catchy and has cool horns and keyboards at times. Good enough tunes too. Actually, as time passes, this is starting to sound like ELVIS COSTELLO demos from the first two LP's which would be pretty cool too. Maybe I should stop now before this review gets away from me. (RL)
(Johanns Face, PO Box 479164, Chicago, IL 60647)

MUSIC REVIEWS

THULSA DOOM- Desensitized EP

I have a feeling you'll be hearing the name TULSA DOOM a lot more now that this EP is out. It's fast, driving anarcho punk with angry female vocals, sounds great to me! Reference points might be a mixture of AUS ROTTEN and DEFIANCE, though they don't clone either band. Further props for their well written lyrics attacking greed, materialism, TV violence and racism. All in all an impressive 1st effort, and I'm looking forward to their upcoming split EP with DISTRAUGHT. Keep it up folks, you're on the right track! (TS)
(Doomed, PO Box 13210, Jersey City, NJ 07303-4210)

TURNEDDOWN - "Now And Then" EP

Decent stuff in the ALL/BIG DRILL CAR vein. Which is a pretty crowded scene so this doesn't really hold up to some of the Euro bands doing this stuff. It's still decent, mind you. (RL)
(Sessions, 15 Janis Way, Scott's Valley, CA 95066)

THE TURPENTINES - "No Salvation/Done It Again"

Kinda mild mannered for my taste. The REPLACEMENTS meets ELVIS COSTELLO, w/ singer looking like the BOSS. I suffer mostly from boredom here. Very repetitive choruses on both tracks. I'm growing very annoyed, I must exit this review and find something listenable. (RY)
(White Jazz, no address)

U.S . BOMBS - "Hoboken Dreams" EP

The US BOMBS have released a truly horrid piece of crap on TKO records. This sorry excuse for punk rock starts out with a minute and a half of acoustic guitar drivel before going into a mediocre song "Hoboken Dreams" complete with keyboards. Echh! Then the BOMBS undermine their credibility even further with some pathetic self- promotion in a fraudulent radio advertisement. Turn this lackluster record over and you get two more half-baked efforts; "Isolated One's" and "The Captain". The final song, the best one on the EP, comes up just four dollars short of exciting - This EP is for US BOMBS completists only. To the U.S. BOMBS we ask: "What the fuck were you thinking?" (BR)
(TKO, 4104 24th St #103, San Francisco, CA 94114)

URBAN IDOLS - "Sick Day Breakdown" EP

Okay, the URBAN IDOLS have that raw early '80s punk sound and look with only about half the urgency and energy required to pull it off. Boring. (JF)
(Shoegazer, 8951 W Emerson, Des Plaines, IL 60016)

THE VATICANTS - "Death Through Indoctrination" EP

Do you remember that moment in your life when you began to question institutions like religion, and realized it had a history of laying the foundation for the colonizing of the Americas, Africa, and others? It's partnership in murder, enslavement, and numerous attempts at the genocide of cultures and peoples. I remember, and it would have been great to be in a band back then, a band like the VATICANTS. They tackle this issue and more using an effective hardcore sound that doesn't at all match their baby faced photos inside. Great outer sleeve art, and a cool piece of red vinyl. (JV)
(3317 Belden Dr, Minneapolis, MN 55418)

SONNY VINCENT - "Parallax In Wonderland" CD

Been seeing this guy's name among other records of the aging Detroit mafia's records. And here he gets his own release with the help of people like WAYNE KRAMER, SCOTT ASHTON, CAPT. SENSIBLE, etc. Sorry, seems to me I should know this guy but I don't. Anyways, this is pretty prime Detroit rawk made by some of the purveyors. This is tuneful yet powerful Midwestern punk rock almost in the RADIO BIRDMAN vein with equal or greater guitar power. Most tunes here are all pretty classic-sounding with enough Detroit guitar grit to even satisfy the most hardcore junkie. Sonny also holds his own with a ROB YOUNGER-IGGY inspired swagger that's pretty awesome to behold. All in all I would probably take this over the WAYNE KRAMER solo record any day. (JY)
(Empty, Erlangestr. 7 90765 Furth, GERMANY)

VOID SECTION - "Down Fall" CD

Straight forward Cali style pop punk and hardcore. Proficient and tight and as a result, pretty lifeless. "Carmalyta's Too Strung Out" is the one exception with it's totally catchy chorus. It's all okay and forgettable. (LH)
(I Scream, Brockstraat 10, 1730 Kobbegem, BELGIUM)

WAIFLE - "Breakfast Violence" EP

BORN AGAINST or Ebullition style hardcore done in fine fashion. Hints at emo parts sometimes, but pretty much heavy. Good. (TG)
(Magic Bullet, 251 Ridge Ave, State College, PA 16803)

MUSIC REVIEWS

WALSH STREET COP KILLERS - "We're Still Slaves" CD

Cool to review this, as I got to review their previous CD, which was great. This is great as well - upbeat, punchy hardcore that doesn't forsake impact for catchiness. They rarely venture into too much uncharted territory - it might be called 'Basic', but I'd still vouch for the strength of doing that well. Props on the artwork as well - it's evolved by leaps and bounds from the hippy crap on the first CD! (TM)
(Noise Pollution)

THE WEDNSDAYS-"Live In an Alabama Prison" EP

"It is illegal to record inside a prison. We snuck in a '70s version of a hand-held recorder in the back of my guitar amp, and this is the recording." Now if that isn't punk, I don't what is. This is pretty simple punk n roll, and the recording quailty sure suffered due to the adverse conditions, but the fact that THE WEDNSDAYS did something like this, and then released it renews my faith that those rock n roll type of kids might still have politics. (ST)
($3.00: Arkam, 223 Ford Court Apt #3, Auburn, AL 36830)

THE WHITTINGTONS - "I'm Young, Dumb & Full Of Cum" EP

I don't see a single goddamn good thing about a recording that sounds like the band is down the fucking street with the garage door closed. If you have to cut your vinyl with a fucking exacto-knife don't bother. Last time I said that the band sounds like they might actually be pretty good, this time I'll deny comment. (RY)
(Goodbye Boozy, Via Villa Pompetti 147, 64020 S. Nicolo' A Tordino, Teramo, ITALY)

WUNDER YEARS - "Take It Off..." EP

Is it just me or are all of last summer's ska bands turning into mediocre emo bands? This seven inch must have gotten Brian pretty laid. His lyrics are so sweet and sensitive he makes me want to join an emo band of my own. We'd be called "Fake Ass Tears" and we'd pretend to be sincere and honest and true to ourselves while all the while plotting to get in to the pants of that cute little emo girl in the front row. I hate this band on so many levels. (BM)
(Tomato Head, PO Box 61298, Sunnyvale, CA 94008-1298)

YOUR MOTHER/BOBBY EBOLA & THE CHILDREN MACNUGGITS - split EP

YOUR MOTHER is hard to describe. Just think of every band, metal and punk, that you can name and combine 'em all, spit 'em back out with SCHLONG-like timing and a dorky sense of humor, and that's what they sound like. Pretty clear, huh? BOBBY JOE EBOLA wins the prize for dumbest band name ever, but they are an awesome, if not ridiculous band. They remind me of HICKEY in some way. If you like your music spazzy, you will love this record. (DP)
(S.P.A.M., PO Box 21588, El Sobrante, CA 94820-1588)

ZEN GUERRILLA - "Momma's Little Rocket" 5"

First off, let me say I'm a huge fan of ZEN GUERRILLA's brand of fuzzed out blues punk. Now that I've got that out of the way, let me also say this is the biggest waste of time, money and natural resources, since the mid seventies embrace of nuclear power. A one sided picture disc with a LITTLE RICHARD cover, fuck that. (JF)
(Allied, no address)

THE ZILLIONARES - "Up to My Neck in You" EP

Let's see. Mid-tempo, very lo-fi punk with catchy enough choruses. I guess this is alright, but none of the songs held my attention for more than a quick verse, chorus listen. A bit too mundane I suppose. (RM)
(Pelado, 521 W. Wilson, Costa Mesa, CA 92627)

V/A - "Asian HC Compilation" CD

A killer idea and a great CD to boot. Most of us punkers stick with the easily accessible tunes from our fellow consumer societies (ie- Western Europe, Japan, and of course the evil empire itself, the United States). This CD contains 23 bands that testify to the fact that punk and hardcore is alive and well in Asian countries that the average hardcore kid couldn't find on a map. Out of the 23 bands, I thought SWARM, SAVOR OF FILTH, PROTEST, LADYBUG, and DEMISOR, stood out, but the CD can only be appreciated as a whole, so find this and check it out. There's something for everyone on this comp, from 3 chord punk, to crust, to complete grindcore. I can't help but think the scene can only benefit from efforts such as this. (MW)
(All Systems Fail c/o Izumi Kubo 35, Sannaicho, Sennyuji, Higashiyamaku, Kyoto, 605-0977, JAPAN)

MUSIC REVIEWS

V/A - "American Upstart" EP

Just when I thought I hated all new street punk and oi bands along comes this fine little EP, and hot damn if it doesn't kick much ass! Side A starts off with a bang courtesy of the band BRASS TACKS. Their sound owes as much to LITTLE RICHARD and CHUCK BERRY as it does SHAM 69, and their song "Skinhead RocknRoll" is fucking awesome! Raw, catchy and powerful. I was floored! Up next is SISTER MARY ROTTEN CROTCH who turn in a decent pogo punk tune, that, in both sound and lyric content, brings to mind SNAP-HER, mixed with the EJECTED. This is pretty good, but I thought the songs on their debut EP were better. On the B side, TERMINUS CITY kicks things off by serving up the tune "Backseat". This sounds like a punked out version of "Johnny Be Good" or GEORGE THUROGOOD doing punk, and I loved it! It's good to see some American bands drawing on these influences as opposed to trying to sound like any number of English bands for a change. Finally, KOSHER closes things out with a great tune called "BOTTLE CAPS". This sounds like a way raw DEVIATORS, whose first EP kicked much ass, or a less English wannabe RADICTS. Catchy, but gritty, with a cool sing along chorus. Again, great! This is by far the best new batch of bands and songs to appear on a single release in quite some time and gets the highest recommendation from moi. Available with American Upstart Vol. 2, #1. (RM)
(American Upstart, PO Box 10005, Kansas City, MI 64171

V/A - "Bad Generation" CD

This is a comp of bands from Italy, Canada and the US. Most fall in the pop punk category, but a few do a more melodic hardcore thing. It is mostly previously released, but there are a few tracks that aren't. Seeing as how there are over 20 bands here, I'll just rattle off the ones that grabbed me as interesting : RHYTHM COLLISION, DRAIN BRAMAGED, FEDS, WHATEVER, ALL NORMAL SOCIETY and DRUGS. Not bad. (BG)
(Point Break, Via Matteotti 4 - 20030, Bovisio Masciago, MI ITALY)

V/A - "Black Eyes and Broken Bottles" LP

This is a 20-song comp from Beer City Records featuring such luminaries as 30 SECONDS OVER TOKYO, WRETCHED ONES, THE BOILS, WHITE TRASH DEBUTANTES, US BOMBS, WANDA CHROME AND THE LEATHER PHAROAHS, PINKERTON THUGS, and more. Lots of grit, lots of working class, oi-sounding, shit. Good. (JN)
(Beer City, PO Box 26035, Milwaukee, WI. 53226-0035)

V/A - "Destructo Rock, A Tribute to Antiseen" CD

Baloney Shrapnel belches out another order of scum-punk. After last months Scumfest Video review, I'm a tad exhausted on what to say about the "wild eyed southern boys" (if I may borrow from '38 SPECIAL) today. However, the bands on this comp are overall way better than the "Fest" bands. You get LIMECELL, BORN BAVARIAN, TUNNEL RATS, RANCID VAT, HELLSTOMPER, NOTHING BUT PUKE, BULEMICS, PUNK ROCKETS and a few more bitter morsels. There you have it, shit-snacks! (RY)
(Baloney Shrapnel, PO Box 6504 Phoenix, AZ 85005)

V/A - "Der FC St Pauli Ist Schuld" CD

Thirty-three tracks of dodgy rock - mostly German - celebrating the side known throughout the world as the football team of choice for anti-fascists, squatters, crusties and other assorted soap-dodgers everywhere. Unfortunately Partick Thistle never caught on amongst the hardcore glitterati. Who's on here? TERRORGRUPPE, BUT ALIVE, watery-eyed Celtic fans EIRE OG, PHANTASTIX and many more, as well as the well-lubricated voices of the supporters from the terraces. The highlights of the disc for me were TURBONEGRO with a German version of "I Got Erection," TERRORGRUPPE with the title track and LEATHERFACE with a slightly altered version of WAT TYLER's "Hops and Barley." (AM)
(Bitzcore, PO Box 30 41 07, D-20324 Hamburg, GERMANY)

V/A - "The Dutch Hardcore Tribute To The Real Oi" CD

Man, hardcore bands covering old oi or '77 tunes is always a sticky situation. The worst thing a band can do is take the easy way out and just do the song note for note, at the same tempo as the original. This is in most cases a recipe for disaster, if not guarantied boredom. I think the best thing to do in this situation is to just put the pedal to the floor and go for it. EXTREME NOISE TERROR were masters of this, in that, when they covered the likes of SHAM 69 and the COCKNEY REJECTS, they went ape shit, and the end result was brilliant. As for this release, it's a bunch of Dutch hardcore bands I've never heard of covering some oi standards and a couple of songs which were bad to begin with, and the end results are mixed. Some of the better covers are TECH 9 doing the COCKNEY REJECTS, the DUTCH ALL STARTS versions of the BUSINESS tune "The Real Enemy" and BLITZ's "Someone's Gonna Die" and DISCIPLINE doing "Chaos" and "Fight to Live". The rest of the fourteen cover songs are pretty alright, but not great. This is a novelty item at best. Worst case scenario, a bad attempt to cash in on oi's current popularity. (RM)
(Scream, Broekstratt 10 - 1730, Kobbegem, BELGIUM)

MUSIC REVIEWS

V/A - "For the Sake of Dedication" LP

If there is one label that has been down since day one its been Crucial Response. Through the thick and thin, Crucial Response survived, even when the whole straight edge scene went through the 'dark ages' of being shunned and laughed at. This is addressing the triumphant return of, in Peter's words, the "pure, 'generic', hardcore with plenty of sing along parts and bursting with energy." With a combination of American and European straight edge bands such as FLOORPUNCH, TEN YARD FIGHT, MAINSTRIKE, ONWARD, SPORTSWEAR, SPAWN and others, Peter offers a 1997 testimony to the 1988 spirit. Good comp, good label. (MW)
(Crucial Response, Kaiserfeld 98, 46047 Oberhausen, GERMANY)

V/A - "Gunman In The Clocktower" EP

The four bands here, GUTBUCKET, RECKLESS ABANDON, SIRR ISSAC LYME, LOST CAUSE, DISTEMPERED, come close to making this comp sound like one band's EP. Snotty punk, high tempo, and a good time vibe that is equal parts early Lookout and later melodic Southern California. (TH)
($3: Reminiscent, 2525 Lewis Ct, Lakewood, CO 80215)

V/A - "Interference Records" CD

This CD has some pretty cool stuff on it, the only trouble being 24 of the 28 songs have already seen the light of the day. I dunno, these comps with shitloads of previously released songs bug me. Anyhow...the WRETCHED ONES, BLANKS 77, the UNSEEN, the DUCKY BOYS and the CUFFS all turn in winning tunes. Other than that, there's a few more oi bands, some mediocre hardcore and a lone alternative band who's just plain worthless. I'm not too thrilled about this disc, but if for some odd reason you're not familiar with those bands, you may want to check it out. (NF)
(Interference, 5012 Westmoreland Rd, Whitesboro, NY 13492)

V/A - "Iron Columns" 2xLP

If this compilation had arms and legs, I'd surely ask it to dance (probably a fox trot). And how could I not, considering the prom night good looks of the gatefold sleeve which opens up to reveal the lyric and information pages bound inside letting you read the thing like a book. This falls into the genre comp category, that genre being highly political, uncompromising, international hardcore punk. It also falls into the benefit comp category with proceeds going to a prison abolition group. Standouts in this pedigree stable are CRESS, BROTHER INFERIOR, SBITCH, EBOLA, D D I, FUCKING MASS DESTRUCTION, BLACK KRONSTADT and SCATHA. And some band called CRUDOS. This release forces me to break my rule about not buying comps. (TH)
($14: Mind Control, 1012 Brodie St, Austin, TX 78704)

V/A - "Ist Da Wer" EP

Five German new-school hardcore bands check in with different variations on the thrash/groove/scream/growl thing that's been going on there lately. Unfortunately, four of the bands here (KOBAYASHI, KONSTRUKT, PROGRAMM C, PROHASKA) melt into a confusing mass of noise to my ears, indistinguishable and unlistenable. An EP by any one of these groups on their own could have been brilliant - in this format, you can't see the forest for the trees. The only standout was KAWASAKI, and only because their MINISTRY-style digital hardcore was so incongruous. (AM)
(Hammer Werk, Allerbeiligenpl. 11/37, 1200 Wien, GERMANY)

V/A - "It's All About Class" CD

Not much here to be impressed with. However there are a couple of bright spots. HUDSON FALCONS have a BRUCE SPRINGSTEEN meets DROPKICK MURPHY'S sound that actually works. Squigtone actually ventures out of the tri-state area to get some decent bands, like SKYROCKETS from Moscow, and JIM LIPPONEN AND THE GHOST TRAIN from Findland, that both have kind of a rockabilly feel to them. But this CD is like school in July....no class (Thank you, Mushmouth.) (JB)
(Squigtone, 166 Spring St, Newton, NJ 07860)

MUSIC REVIEWS

V/A - "Play Your Own Theme Song" EP

Cute concept. Each band performs their theme song: THE CHUMPS "I'm A Chump", THE COMMIES "We're The Commies", LOS TIGRES GUAPOS "Theme Song" and THE RECLUSIVES "Reclusives". Fortunately, all the bands are great and the songs are, too. You know how these concept records can be. Each band plays garage punk. Guitars and bad attitudes. My favorite combination. (CK)
(Mortville, PO Box 4263, Austin, TX 78765)

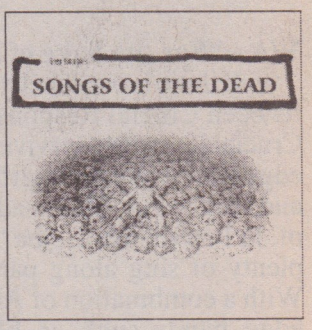
V/A - "Psychórrendo" CD

Here's six Brazilian Psychobilly bands struttin' their shit. Each band has four songs to prove themselves, and they all have at least one kickass tune. MANIAC ROCKERS and KRÁPULAS are my faves and both coincidentally go for that percussive rim klick drumming and slappy bass. Ironically, OVOS PRESLEY who feature the most punk rock drumbeats is my least favorite. THE KRENTS delve into ska and do a great job making "Stray Cat Strut" sound better. MONGOLORDS also make the mistake of trying ska, but do pretty good with punk and a CRAMPS-ish tune. KÃES VADIUS lead off the CD with pretty basic psychobilly. The two songs in English make me wanna hear how silly the rest of these are. Pretty cool stuff. (HM)
(Living Dead, Rua Barão do Rio Branco #318, Cruzeiro - CEP, 07500-000, Santa Isabel, SP, BRASIL)

V/A - "Resistance is Futile" EP

Solid international comp - stuff from several countries and continents. Europe checks in with GRIEVANCE (Italian hoarse hardcore - alternating melodic/moody and ferocious- songs a bit too long...) and KONSTRUKT (inventive German hardcore - wall of noise meets introspective meanderings). From the US you get some NO COMPLY (covering a SPAZZ song?!! Ha.) and the UK works it with STALINGRAD (some of the harshest stuff I've heard from them - rough and slow). Unlike so many comps, this is a diverse selection that doesn't have tons of filler - well done! (TM)
(Invertebrata, Brigittaplatz 22/2/10, 1200 Wien, AUSTRIA)

V/A - "Songs of the Dead" EP



"Songs (i.e. hardcore bands) of the Dead (i.e. horror movies.)" Get the picture? What you got here is ORCHID, TOMSK 7, SENOR LULU-LALO, THE INFINITY DIVE, EMOTION ZERO, and THE ULTIMATE WARRIORS doing songs about horror movies (or at least some of them do). The music is fast and hyperactive (a mixture of straight-forward fast hardcore and some spastic emo-stuff) and the samples are horror-ific (get it? 'horror-ific!'). Dude, all I got to say is Nazo-violence (Nazo, Pensnsylvania that is) is in full effect with the ULTIMATE WARRIORS songs on this comp. (MW)
(Ape, PO Box 1584, Bloomington, IN 47402)

V/A - "Trash This CD" CD

16 bands, 27 songs, all from New Jersey and none that I have ever heard of before. Styles cover most everything in the rang of punk from hardcore to pop to ska punk. Some bands included are, FELIX FRUMP, BIGWIG, RAIL 16, LEFT WING LESTER, BOXCAR, etc. but the best name prize has to go to MOHAWK BARBIE. I guess that if you want to know what's going on in New Jersey, this is it. Well and VISION, but they're not on the CD. Nothing ground breaking. (PA)
(Unfair, 364 Stelle Ave, Miltown, NJ 08850)

V/A - "Wild News From Lollipop... Vol. 2" CD

It's a comp...from Europe...the GREEDY GUTS aren't half bad... and this T.V. KILLERS cover of "Get off the phone" ain't bad (aww, how cute the French like the HEARTBREAKERS)... but everything else licks ass... Christ I sound like Shane White...tits. (BM)
(Lollipop, 35 Chemin de la Nerthe, 13016 Marseille, FRANCE)

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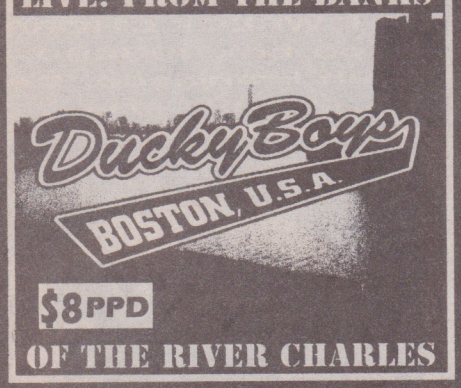

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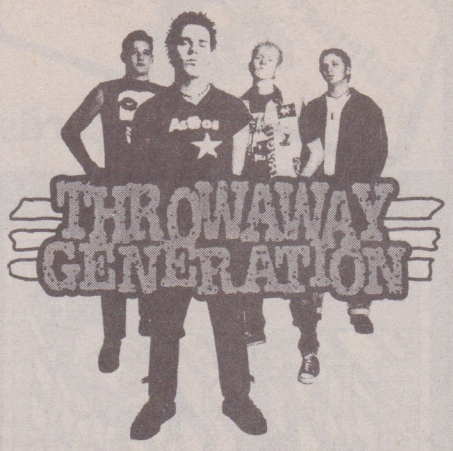

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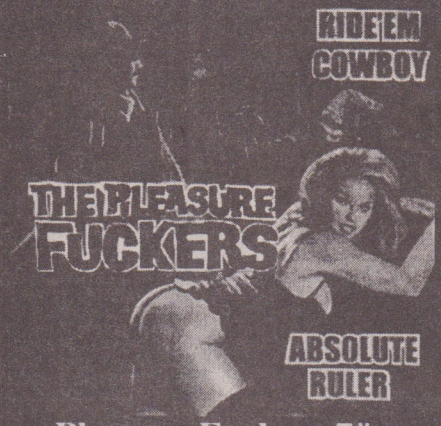

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FANZINE REVIEWS

Reviews by: (AR) Aragorn, (LB) Lily Boe, (BC) Brianna Chesser, (KC) Karoline Collins, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (NF) Neale Fishback, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (MJ) Mary Jane, (KC) Karoline Collins, (AM) Allan McNaughton, (JM) Jeff Mason, (JL) Jennifer L. Mushnick, (CR) Casey Ress, (DS) Denise Scilingo, (SS) Sean Sullivan.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us. It's very simple. Hey! Count the pages! You count the pages! Not us, you!

Specific criticisms aside, it should be understood that any independent release deserves credit for all the time and money going into it.

A DAY IN THE AIR #0000 / 50¢
5 1/2 x 4 1/2 - copied - 32 pgs
ADITA is a small zine from Iowa City written by some folks who instead of complaining about living there, are looking for fun things to do. Includes a few highlights of Iowa City, guide to making your own web page and a short story. My favorite was the interview with skateboard hero Rodney Mullen. The interviewer forgot to hit the pause button, so the interview is mostly by memory. A small, fun zine. (DS)
Bradley Harris / 100 Hillcrest Hall / Iowa City, IA 52242-1115

AFTERBURN #8 / $1 and four stamps
8 1/2 x 11 - copied - 12 pgs
My issue came with a mixtape with Capture The Flag, AllChrome, Freedom Force, and others. It's all thrashy/noisy/macho HC as only the Bostonians can do it. The magazine itself is really nothing too special, mostly comprised of interviews with Isis, Daltonic, pictures, and a scene report. If you want the tape, you better write off soon, because it's limited to 50. (RD)
5 Willow St / North Dartmouth, MA 02747

AGGRO SCAB #3 / $2 ppd
7 1/2 x 8 1/2 - copied - 24 pgs
This issue looks at non-profit organizations like Food Not Bombs, Anti-Racist Action, and Home Alive. Articles on Y2K, Mumia Abu-Jamal, an interview with the bassist from Disgruntled Nation, columns and observations about the Seattle punk scene. I'm sure that someone will appreciate learning about Food Not Bombs, but this zine seemed to recycle the standard info about Mumia, Anti-Racist Action and Food Not Bombs - the obligatory punk causes. I really enjoyed reading about Home Alive though and overall this zine was pretty good. (JL)
PO Box 7963 / Missoula, MT 59807

AMERICAN UPSTART vol 2 #1 / $4
8 1/2 x 11 - offset - 39 pgs
This zine has one of the strangest pictures that I've ever seen in my life. That

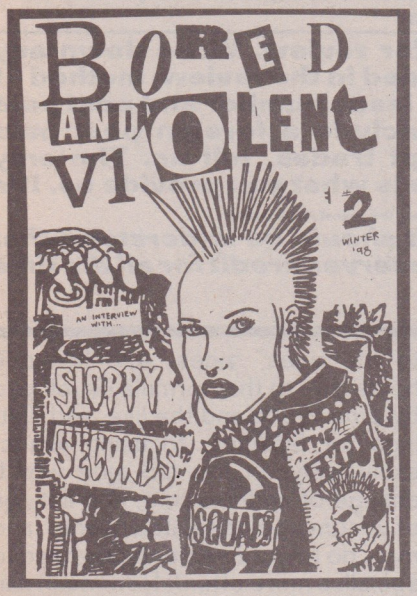
being a black guy wearing an Adolph Hitler shirt. That dude needs a role model or something...Oh, the zine itself is one of the better ones out there that covers the street punk/oi scene. Lots of cool shit going on here. Plus it comes with a 7" comp with four bands, most notably the Brass Tacks. Cool. (NF)
PO Box 10005 / Kansas City MO 64171

AMUSING YOURSELF TO DEATH #14 / $3 ppd
5 1/2 x 7 1/2 - copied - 68 pgs
In these post *Factsheet 5* days, there's been a real explosion of these "guide to the zines" zines. And this one holds true to that formula developed by *Zine World* and the like, with listings for fanzines, focusing almost exclusively on the US zine world, change of address info, and listings of upcoming zine related events (and man, do these zinester types need to socialize more often). How much can you say about guides like this? They review tons and tons of zines in here, but I didn't recognize many of the publications they talked about. Maybe that's a testament to me being out of the zine loop, or maybe *Amusing* is concentrating on the more obscure corners of zinedom. Regardless, if you want the inside track on all the up and coming material out there you should get this. I wish the columns were longer and more interesting though, a whole zine of just reviews gets a bit boring, and the few columns included in here just weren't that good. (SS)
PO Box 91934 / Santa Barbara, CA 93190

ATHENA'S SCAPEGOAT #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
This is a punk mishmash of various writings. There was *way* too much poetry for me. There was also a tribute of sorts to Barbie, information about Fairyland Park, a lot of writing about TV and a few band reviews. Nice effort, but not much substance. (MD)
1210 W 68th Terrace / Kansas City, MO 64113

BAD LUCK BURNING #1 / $1 ppd
8 1/2 x 5 1/2 - copied - 24 pgs
A collection of stories about the author's life and his "bad luck". Very

personal and revealing reflections on stuff in his life in a romanticized style. Lots of talk about failed and successful relationships, drunkenness, and feeling crappy. The writing drags you into the stories and you feel like you are there with him. (JL)
PO Box 41383 / Cleveland, OH 44141



BRAT #8 / $2 ppd
8 1/2 x 11 - offset - 56 pgs
I wish this had been around when I was in high school. It's political, interesting, personable and produced by "youth and young adults." On top of that, it's very well put together. There's tons of great stuff here to read - lots of articles (the myth of youth violence, welfare, graffiti art, unschooling, emergency contraception, free radio), plus a travel diary of a homeless youth, Hip Hop 101, some comics, letters, reviews and a Boy Sets Fire interview. They've made a conscious effort to move away from just being a "punk zine", and it's a definite move in the right direction. (MD)
PO Box 4964 / Louisville, KY 40204

BROKEN PENCIL #9 / $4.95 ppd
8 1/2 x 11 - offset - 92 pgs
Kinda like *Zine World*, but focused on Canadian zines. Plenty of reviews and ads, and some great articles and reprints too; the history of queer zines in Canada, the country's first co-op sex shop, comics, art, etc. Probably a must for Canadian zinesters and a decent read for the rest of us. (JM)
PO Box 203 / Station P / Toronto, ON / M5S 2S7 / Canada

CLASS WAR #76 / $3
16 x 12 - offset - 14 pgs
Since the Class War split, this fanzine has gotten worse and worse. I used to love Class War's no compromise, brutally honest style. It's questioning of middle class "revolutionaries" and punks was totally dead on. What's come out (rather sporadically) since the split though, has been pretty disappointing. This issue, however, looks as though another shift has occurred in the federations outlook. There's a couple of good articles on New Labour and Tony Blair, an interesting interview with Decadent Action. Both pieces show a positive change in maturity, and style. Overall, the content has improved quite a bit since their last couple issues. While not quite at the same level that it once was, Class War seems to be on the road to making a come back. I look forward to seeing future issues. (CR)
PO Box 467 / London, E8 3QX / England

COP PORN #? / $5
8 1/2 x 11 - offset - 82 pgs
This very professional looking mag is basically some artwork and a gang of loony essays, but it kicks ass! Check out some of the subjects: Killing yourself on cue, shooting Mr. President, how to dump a stiff, the art and practice of cadaver display, a guide to Chicago murder sites, body snatching in early America, eating ones dog...you get the gist... The essays are all very good and the artwork kicks aaaarrrssee. Five bones is steep, but if you like sick shit, buy this! (NF)
1573 N Milwaukee Ave #481 / Chicago IL 60622

DEAD CITY #3 / $1
8 1/2 x 5 1/2 - copied - 16 pgs
The author of this zine requested either a love it or hate it review like Siskel and Ebert would do. Sorry kid, I don't love it or hate it, but I do like it. This zine is a compilation of fictional stories that reflect people that the author really knows. His self-deprecating intro was really funny and the stories are too. The zine is kind of messy, unapologetically sloppy, making it hard to read at first but still enjoyable. Thumbs up. (JL)
PO Box 19083 / Pittsburgh, PA 15213

DORIS #12 / $1.50 ppd
4 1/2 x 5 1/2 - copied - 52 pgs
I hope by now everyone knows that *Doris* is one of the best personal zines going. However, if you're looking for a feel good fanzine to read on those pretty spring days ahead, this is not the one. It's full of heartbreaking stories of self destructive kids and abortions, all of which are impeccably well written, and left me feeling like I haven't lived anything even close to as exciting and tragic a life as Cindy has. Don't get me wrong, this is really, really good, and with the contributions from her friends Aaron and Michael, Cindy has put out an awesome example of the power of the personal zine. Everyone else writing this kind of stuff should take note, just remember to have the tissues near by when you're reading it. (SS)
PO Box 1734 / Ashville, NC 28802

DROP OUT # 7 / $1
8 1/2 x 14 - offset - 16 pgs
This is put out by a Sacto collective, and is mostly about school. It covers everything from dropping out to ADD treatment to affording college to high school conformity. It's not the greatest paper I've ever read, but it held my attention. They include an action calendar and news on legislation affecting both high school and college students, as well as zine reviews. Kind of a budding *Slug and Lettuce*, it's worth checking out. (BC)
1114 21st St / Sacramento, CA 95814

EARQUAKE #63 / $2
5 1/2 x 8 1/2 - copied - 28 pgs - French
Frédéric starts us off with a couple of pages of reviews, kind of like a mini French scene report, where he covers everything from concerts and distros to radio and

zines. Also in this issue is an interview with the indy label Panx Records, who have recently put out such favorites as Das Klown, Youth Gone Mad and Fake Hyppi. There's also interviews with New York oi boys The Templars, zinesters Boricuas Bestiales from Porto Rico and Johan Van Mieghem of Teenage Warning in Belgium. He rounds out this issue with several pages of zine and record reviews, heavy with labels like TKO, Oink and GMM. So, if oi with a French accent is your thing... (JP)
Frédéric Leca / 55 rue Saint Jean / 88300 Neufcháteau / France

EDWARD #7 / $2 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
This entire issue is devoted to the ethics and politics of vegetarianism, and consists mostly of nutritional info, statistics, and arguments cribbed from PETA and other sources, but it does include some writing on the author's personal reasons for being meat-free, which makes it a bit less boring. It also comes with a pamphlet of foot-in-mouth quotes from the McDonalds legal team during the McLibel trial in the UK. I'm not sure what purpose zines like this serve, beyond providing ammunition for vegans in pointless arguments against meat-eaters. I can't imagine a confirmed carnivore turning the last page of this zine and avoiding all meat products from that point on, but for someone considering a dietary change, this could provide the impetus to push them into making a decision. (AM)
c/o Pascal / 3011 Maddams / Vancouver, BC / V5N 3K3 / Canada

EMPOWERMENT #12 / ?
8 1/2 x 11 - copied - 14 pgs
This is a cool little hardcore newsletter from France. I liked the long personal editorial. There are some mini scene reports and interviews with Code 13 and By All Means. My only complaint is that the layout is kind of dull (mostly text) which made it hard to get into. I'd send a couple of bucks to cover postage. (MD)
El Trasgo / BP 40 111 / 35 101 Rennes Cedex 3 / France

FIT SHACED #2 / $1 ppd or SASE
5 1/2 x 8 - copied - 20 pgs
Pretty standard, young, political zine. I liked it and all but certainly the topics are familiar: anti-McDonalds, anti-Proctor and Gamble, anarchism, school sucks, Chris Plummer, etc. If you have read about this stuff before, you've read what's in here. But if you haven't it's worth a measly SASE. If I was in 8th grade and just getting into punk I would be very stoked on this. (JM)
PO Box 12206 / Cincinnati, OH 45212

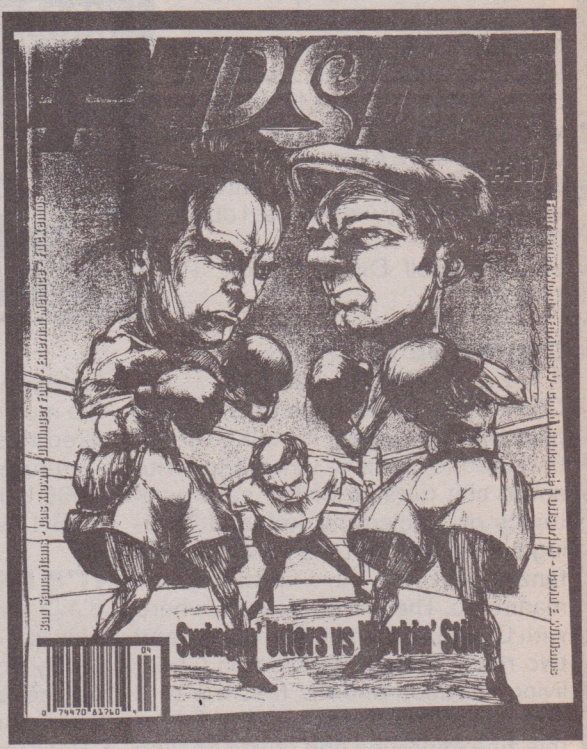
FLASHING ASTONISHER #12 / $2 ppd
8 1/2 x 11 - copied - 78 pgs
Plenty of good stuff to read in this thick zine. It has interviews with Fugazi, Sidedoor Johnnies and Mogwai. Also includes fiction, rants, zine and music reviews. I really enjoyed the stories from Gregg's work and about Syracuse in general. And it featured some damn funny haikus. There were a few fiction stories I couldn't get into, but overall a good read. (DS)
PO Box 70 / Syracuse, NY 13210-0070

FLIPSIDE #117 / $3 ppd
8 1/2 x 11 - offset - 96 pgs
You probably know the drill with Flipside by now; it's huge, it's glossy, and it covers every imaginable band (though usually leaning towards LA bar rock). This issue has Das Klown, Dilinger 4, Fuckemos, External Menace, and god knows whatall else. The Iggy Pop interview could have been a bit more in-depth, but I get the feeling the whole thing was kind of a joke. Anyway, it'll never be what it was in the early 80s, but be sure to pick it up if you want a review for any record that's come out in the past 3 months. (RD)
PO Box 60790 / Pasadena, CA 91116

FRACTURE #6 / $3 ppd
8 1/2 x 11 - offset - 64 pgs
Great. A new issue from sorta the British *MRR*. Format-wise, it's pretty similar. Columns, letters, interviews with Imbalance, One Man Army, Pop Unknown, Spy Versus Spy and Charlie Chainsaw from Wrench records. Newcastle scene report from Pete at Slampt/Red Monkey, proving that it's not that grim up North. They even do demo reviews, so you gotta admire their stamina. Very, very good. (MJ)
PO Box 623 / Cardiff CF3 9ZA / Wales

FREAK TENSION #2 / 2 stamps
8 1/2 x 11 - offset - 12 pgs
This guy seems to have fantastic taste (lots of old Swedish and US HC), but a lot of the fiction included in this issue is kind of aimless and uninteresting. The comics, show and records reviews are all really fun, so if this is kept up, in a few more issues it could be a force to be reckoned with. (RD)
2124 Orchard Pl / Eau Claire, WI 54703

F.U.G.'S PATHETIC LIFE #3 / $2 ppd
8 1/2 x 11 - offset - 48 pgs
A lot of work went into this zine, and it actually shows quite a bit. The layout is clean, the interviews (with Blanks 77, Madball, etc.) don't waste any time in getting interesting and grabbing your attention. Another plus



is that the columns and musings never really beat around the bush or digress too much. The only complaints I have is that there were way too many ads, and the "10 Things That Suck" and poetry sections were lame. With time, this could get pretty good. (RD)
650 NW 90th Terrace / Plantation, FL 33324

GET BENT #4 / $2.50 + 77¢ postage
trick-or-treat bag - copied - 62 pgs
I like bags full of candy and concept art. At first I thought it wasn't very smart to eat candy from the mail, but then I got hungry, and I like atomic fire balls. What this is, is mini comics attached to boxes of candy, as well as two rolled around Pez and one with a lollipop in it. I didn't eat the Pez because someone stole my Yoda Pez dispenser, and I'm a little bitter, but the rest of the candy was okay. The comic attached to the candy cigarettes was kind of stupid, cheesy, and pointless, and the Sid Ska story was stupid and racist, which Ben T, it's author, said he did because the makers of atomic fireballs also make cherry clan candy, which used to be Charlie Chan candy or something, but I thought it was more on the racist side than ironic, by spelling out Japanese accents. I likes the Pez ones, and the longest comic, the one with the lollipop redeemed this zine for me. It was about feeling like a loser with your life going nowhere, and while there are a thousand comics and zines with this theme, this one was particularly well-done. I dug it. (BC)
957 Richwell Drive / York, PA 17404

GUMSHOE #3 / $2 ppd
8 1/2 x 11 - copied - 26 pgs
Chris' intro to this issue of *Gumshoe* gave me high hopes. He talked about the need for fanzine writers to write about shit outside of the safe punk topics of "racism sucks" and "selling out sucks", but the insides of the fanzine just didn't live up to it's own manifesto. There's interviews in here with Discount, Boxer, Ben Grim, and two really tedious articles on Chris' living situation and his first trip to a strip club. I really hope in the future this zine improves and starts dealing with some of the issues brought up on the first page. (SS)
5500 Prytania St / Box 133 / New Orleans, LA 70115

I CRIED THE DAY JOE STRUMMER DIED #2 / 1 stamp
8 1/2 x 14 - copied - 2 pgs
Not about The Clash, Joe Strummer, or crying. But still pretty good. Little stories written in the now all-too-familiar stream of consciousness emotional style. Yet another good distraction for all those waiting for the next Cometbus to come out. (CR)
Matt Coe / Clark University Box 388 / 950 Main St / Worcester, MA 01610

IF THE BIBLE TOLD YOU TO JUMP OFF A CLIFF... #4 / $1.25 ppd or trade
5 1/2 x 8 - copied - 28 pgs
The highlight of this issue is definitely the informative, well-researched piece on fluoridation, inspired by a Monster X song. The rest is mostly personal/political type stuff, rants, scene shit, etc. No music reviews, ads, or interviews. I liked this pretty well and look forward to future issues. (JM)
4006 Lakeview Ave. / Regina, Sask. / S4S 1H9 / Canada

IT'S RAINING TRUTHS #3 / ?
8 1/2 x 5 1/2 - offset - 56 pgs
This is a really thoughtful zine covering pretty broad topics and issues as well as the usual zine reviews and interviews. Articles range from thoughts on "Positive Thinking", an essay about the meaning of religion, and columns on various stuff. This zine also includes interviews with Seeing Red, Guiding Line, Reflections magazine and music and zine reviews. I liked it. (JL)
Pytrik / Topaas 1 / 5231 KI Den Bosch / Netherlands

JADED IN CHICAGO #5 / $2 ppd
8 1/2 x 11 - offset - 30 pgs
This zine has everything going for it, and as much as I want to really get into it, I just think that the guy has some of the worst taste ever. Lately I've been way too picky about people's musical taste and range of coverage, but the great photography, layout and writing just can't excuse the fact that he interviews Blink 182, The Queers, and reprints a list of "upcoming" shows at the Fireside Bowl from 1995. What's the point? (RD)
4031 Forest Ave / Western Springs, IL 60558

JERSEY BEAT #64 / $3 ppd
8 1/2 x 11 - offset - 150 pgs
Jersey Beat has long been open to styles on the fringes of punk (whatever punk is), thus, in this issue we get a look at ska, swing and some folk as well as the traditional "punk". The theme this issue seems to be old punks in their new bands: Jets To Brazil, Burning Airlines, New Rising Sons, and others. Plus we get Fluf, AAA, Mcrackins and the usual reviews etc. Jim Testa is a hero, and his zine rules. End of story. (GF)
418 Gregory Ave / Weehawken, NJ 07087

KURT COBAIN WAS LACTOSE INTOLERANT CONSPIRACY ZINE #1 / $1 ppd
8 1/2 x 5 1/2 - copied - 16 pgs
Wow, a whole zine devoted to proving that Courtney didn't kill Kurt Cobain, milk did. Lots of good evidence is given to prove Kurt's lactose intolerance, including song lyrics ("I'm on warm milk and laxatives, cherry flavored antacids"), symptoms of lactose intolerance, pictures, and much more. I'm convinced. (LB)
PO Box 170612 / San Francisco, CA 94117

MACADAM #11 / free
8 1/2 x 5 1/2 - offset - 50 pgs - French
Macadam is a Punk Rock/Ska/oi zine for Francophones. Obsessive tendencies are evident in "Orange Mechanique," in which *A Clockwork Orange* is alphabetically dissected by its elements, such as "A" for "Alex" and "V" for violence. Interviews with René Binamé, the Mass

Murderers, the Generators, Les Parias, La Souris Deglinguee, the Streettroopers, and Ordures longues, plus fanzine-centric reviews. Legible, feisty PR layout makes this an easy read. (AC)
1230 rue Godin / Joliette (Quebec) / J6E 2R3 / Canada

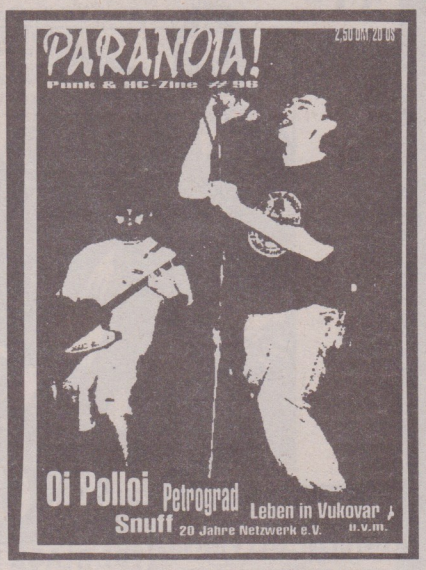
MANOWAR #1 / free (send IRC's)
11 1/2 x 8 1/4 - offset - 28 pgs - Italian
In the inaugural issue of this ambitious, straight-edge-slanted zine, editior Paolo writes that he wants to furnish it for free with ad money. Such a thing is possible, though difficult, especially if you want to get fancy, and I have a feeling he does. Paolo is 26, a long-time sxe hardcore fan, loathe to welcome home the new schools of emo and metal-core. So far, this looks like a step in the intended direction, with an article on maintaining international punk contacts: "Foreign groups: joys and pains," a long-winded cinema section by Giulio of the Cripple Bastards, and interviews with Wretched, Strength Approach (visualize football letters here) and Jim from Napalm Death. Paolo seems to have a positive, but critical attitude about the Italian scene and has found himself in the position to do something to help. Benvenuti! (AC)
Paolo Petralia / Via Oderisi da Gubbio 67/69 / 00146 Roma / Italy

MULTIBALL #16 / $4.50 ppd
8 1/2 x 11 - offset - 76 pgs
If you love pinball, you'll LOVE *Multiball*!!! Chock full of pinball stories (including a great piece on playing pinball while stationed in Croatia) and every pinball song ever written. This issue also contains interviews with Lisa Carver, Jeffrey Evans, Jim Shepard and the Froggies...as well as a scattering of sidebars on love...plus some movie reviews, record reviews and (of course) pinball reviews...and if all that weren't enough, it comes with a free split 7" by Bobby Conn and The Necessary Evils (both bands doing a song about pinball). (KC)
PO Box 40005 / Portland, OR 97240

MY LETTER TO THE WORLD #16 / $2 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
A really good, funny, interesting zine titillating readers with tales from a trip to the UK, doing both the tourist sites and going to the 3 day old school punk festival, Holidays In The Sun. Also includes a diary from Peter and The Test Tube Babies tour of the U.S., the

editor's trip to Austin and a sorta interview with Hard Skin. It's good because her travel writing isn't the boring kind. Highly recommended. (MJ)
PO Box 40082 / Berkeley, CA 94704

THE NEUS SUBJECT #21 / 33¢ stamp
8 1/2 x 14 - copied - 2 pgs
A flyer zine dedicated to the Cincinnati punk scene. Would you believe it's pretty good? Tiny type and they cram a ton of info in; bands breaking up and



recording, show record and zine reviews, punks fighting with jocks, etc. For sure the personality and enthusiasm come through. Cincinnati punk fucks must get this! (JM)
PO Box 18051 / Fairfield, OH 45018

NO LIKUM SOAP #8 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs
The cool part of this is that the editor seems really young and is in a band and does a zine and all that. However, the writing is pretty mediocre, and there's some dumb thing some guy contributed about "why I wish I had a vagina", saying how smelly and disgusting they are. Written by a boy who, with that attitude, won't be getting close enough to judge for himself for a long time. There's a reprint of an earlier *MRR* review that makes it look like this was in here before. I wouldn't print it once, let alone twice. There's also some stupid list with a mention of how "ugly sluts" are no good. I don't know why someone with a feminist stance bothers to include this stuff. Interviews with Metro Stylee & Reverend Norb. (MJ)
344 West 72 #8A / New York, NY 10023

NOSEBLEED #18 / $4 ppd
8 12 x 11 - copied - 34 pgs
Starts off with a nice picture of pastry fingers Gary Shitter in action on the cover, courtesy of Boz's vastly improved artwork. He seems to have veered slightly from his past obsessions of musclely Oi-Boys and dribbling tadgers, and his drawings are much better for it. In this bumper issue of Dublin's finest zine, there's interviews with the Vandals, Skint, and Gout, as well as an analysis of the Roger Ramjet cartoons, a look at the recent career of Henry Rollins, book reviews, news, and scads of reviews. Nice. (AM)
55 Fonten-oi St / Phibsboro / Dublin 7 / Ireland

OUTLANDISH #2 / $1-2?
5 1/2 x 8 1/2 - copied - 56 pgs
This totally surprised me - it's a handwritten, not a lot of graphics, and all personal stories. I was surprised because it was so good!!! The kids writing this are totally cool and great writers. There's a long piece on what you're taught in history class about Columbus versus what really happened. They also write about a punk substitute teacher, mass marketing, and a really sad and touching piece about the editor's dad, who was diagnosed with multiple sclerosis. There's lots lots more, and it was all really good. It's personable in that Cometbus way, but instead of travel stories it's more everyday life obser-

vations. A zine with a very promising future. (MD)
9826 E Topaz / Scottsdale, AZ 85258

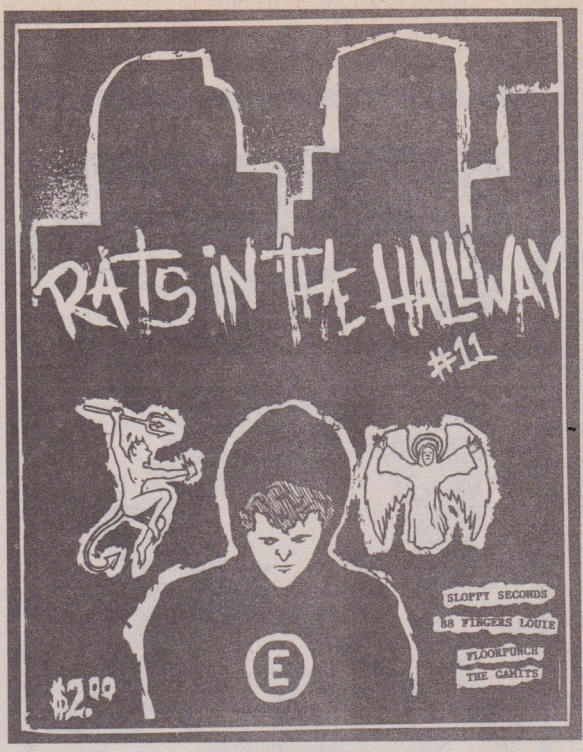
THE PRESSED PRESS #2 / $2 ppd
8 1/2 x 5 1/2 - offset - 54 pgs
This zine is done by some girls who go to college in Maryland. It has interviews with Converge, The Suspects, The Goons, The Thumbs, and more. Something about this seems really *college*...maybe it's that they have a whole thing on the results of a laundry survey, or maybe it's just all the inside jokes and had-to-be-there pictures. I dunno, pero no me gusta. (LB)
PO Box 1650 / Beltsville, MD 20704-1650

PUNKS BEFORE PROFITS #2 / $1
8 1/2 x 11 - copied - 36 pgs
Not too much in this fanzine stands out. This is pretty much the generic zine. Included are lots of reproduced and mostly outdated flyers, record and fanzine reviews. It looks like the fanzine I did when I was in high school. (CR)
115 Stowell Ave / Olean, NY 14760

RATS IN THE HALLWAY #11 / $2 ppd
8 1/2 x 11 - offset - 68 pgs
While I enjoyed the piece by Christian Beansprout, the rest of this issue didn't really do much for me...the usual array of columns, ads, band interviews (Sloppy Seconds, 88 Fingers Louie, Floorpunch and Leatherface to name a few) record reviews and 'zine reviews. (KC)
PO Box 7157 / Boulder, CO 80306

REFUSE PLANET #1 / 50¢ or trade
8 1/2 x 11 - copied - 10 pgs
A brief introduction to what hopes, in the wake of the loss of *Profane Existence*, to become a more regular, bigger, contribution to the fanzine world. It basically amounts to a handful of record reviews and a couple of stories of drunken reverie and run-ins with the authorities. Although short, the writing has personality and heart, so let's hope for more. (AM)
2801 Temple Ave Apt. A4 / Cincinnati, OH 45211

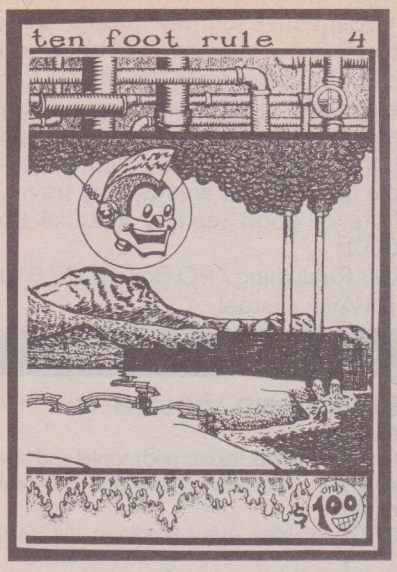
ROCK N ROLL OUTBREAK # 2 / $2
8 1/2 x 11 - copied - 44 pgs
This zine is done by the same guy who does Pelado records, and much like the label, this is very good. Everything in here rips. The interviews, columns, news, reviews...everything is really good. One of the better new mags out there today. Now buy it dummy! (NF)
521 W Wilson #C103 / Costa Mesa CA 92627



SAVE US ALL #3 / $1 ppd
5 1 / 2 x 4 - copied - 32 pgs
This one's good. Full of really articulate, intelligent writing on a lot of the subjects punks try to cover in their zines, but end up doing a bad job of. Topics range from, Sci-fi to punk to Mumia to veganism. I guess what makes this fanzine work, while so many others with the same articles don't, is the authors ability to put himself into the article, detailing not just what he understands, but how he feels, and how these things affect him. All of it is interesting, concise, and honest There are lessons to be learned from this fanzine. (CR)
Ryan Barker / c/o Center for International Edu / Kansai Gaidai University/ 16- 1 Kitakatahoko- cho/
Hirakatashi, Osaka 573- 1001 Japan

SCANNER #3 / $2 ppd
5 1/2 x 8 1/2 - offset - 50 pgs
A very basic English zine, but very well done and a good read. Dropkick Murphys, Destructos, Love Junk, Stomach and the UK Subs. Plus lots of columns and various opinions on non-music topics. (GF)
6 Chatsworth Dr / Rushmere Park, Ipswitch / Suffolk, IP4 5XA, UK

SLINGSHOT #64 / $1 ppd
11 x 17 - offset - 16 pgs
I have a lot of respect for Slingshot, and I think among the anarcho rags, it holds its own. It's generally informative and, of course, is politically right on. I'd like to think of myself as somewhat politically aware. So why is it that all of these papers just put me right to sleep? I feel like I've seen it all before - police=bad, homelessness sucks, free the airwaves, corporate takeover, etc. To it's credit, there were interesting articles on how science could serve the people instead of corporate interest and on the underrated "holiday" - International Workers Day, May 1st. I also could relate to a lot of this, since it's local information. However, jeez, just for once, I'd like to see some sign that anarchists are just human beings like the rest of us - how about some *personality* in here? We all have day to day struggles in how to spend our time, in having to work, in trying to have meaningful relationships, in trying to ex-



press ourselves creatively. I think that is just as important, and it would be nice to see a little of that reflected in the anarchist press. For all I could see, this could just be put out by little anarcho-robots. (MD)
Long Haul / 3124 Shattuck Ave / Berkeley, CA 94705

SO WHAT? #2 / 1 year subscription for $2 ppd
8 1/2 x 5 1/2 - copied - 20 pgs
A heartfelt little 'zine done by 2 women who are obviously very excited about the exchange of ideas and inspiration through writing. I liked the piece entitled 'Jello & Tobacco'...it was a little basic, but definitely a step in the right direction! (KC)
8133 S Fillmore Way / Littleton, CO 80122

STUPID OVER YOU #6 / $4
5 1/2 x 8 1/2 - copied - 92 pgs - German
This cut 'n' paste job boasts 92 pages of oi extravaganza. With a little of everything to whet the appitite of hair challenged punks everywhere including a songbook section featuring some lyrics from Mad Sin and the Dropkick Murphy's to a skinhead classification centerfold spred. Feature interviews include old school German bands The Razors and Die Toten Hosen. It also includes articles like the Blue Beat Report with mention of Jamaican ska grandaddies like Prince Buster and Desmond Dekker, and so I assume these folks have their hearts in the right place. I just hope they nix the cheesey model clip art. (JP)
Ponyweg 05 / 17034 Neubrandenburg / Germany

TAKE IT OR LEAVE IT #1 / $2
5 1/2 x 8 1/2 - copied - 20 pgs - German
This slick little number is the newest addition to Austria's ever growing crop of ska, punk, oi, soul and psychobilly zines. It includes an interview with John Doe and articles on King Banana and Braindead. The issue finishes up with a very short record review section that is heavy on the ska. It's a brief read, but they promise to make the next one thicker with the help of more contributors. If you're into the snappy dressin', close shave havin' thing, drop 'em a line. (JP)
Postlagernd / A-4609-Thalheim / Austria

TEN FOOT RULE #4 / $1 + 1 stamp
5 1/2 x 8 1/2 - copied - 36 pgs
This is a good collection of mini-comics compiled by Shawn Granton. Most are personal and all are well-drawn, although one is conspicuously Pete Bagge-ish. The stand-outs are Contempt for the Working Class by Shawn about working in a factory with red necks instead of at a coffee shop or record store like most people and Tuesday in Havre de Grace by Carrie McNinch, who does the excellent *The Assassin & the Whiner* comic. This is an independent comic, well worth supporting. (BC)
170 Beaver St / Ansonia, CT 06401

3rd ARM ELECTRICITY #14 / 50¢ ppd
5 1/2 x 4 1/4 - copied - 38 pgs
Here's the deal: the first half of this zine sucks mucho, and the second half is very good and entertaining. The first half is columns that mock different types of people (goth, hardcore, etc.) and are just stupid. But the second half is short stories about things like how Britney Spears is really an '80s hair metal chick, working at a pizza place that has crazy customers, talk shows and more. If the whole zine was like the second half, and maybe if it had some pictures, this zine would be great. (LB)
PO Box 41393 / Brecksville, OH 44141

TOINEN VAIHTOEI-ITO #111 / ?
5 1/2 x 8 1/2 - copied - 40 pgs - Finnish
I couldn't read 99% of this, so I'll relay what I can. This is a political punk zine from Finland - there are lots of reviews, an article about Mumia Abu-Jamal, and interviews with Machine Gun Etiquette and Plan E. There are also lots of classified ads and what appears to be a scene report. (MD)
TV / PL 1 / 65200 VAASA / Finland

TRIPPA SHAKE #11 / free
8 1/2 x 11 - offset - 24 pgs - Italian
This is full of neatly organized reviews: lots of Italian demo tapes, mostly European fanzines, videos. live shows, and records: rockabilly, psychobilly, represses, HC, metal, punk, you name it. It looks like the editor has been selective within these genres, however, and has his finger on the pulse—he is familiar with most of the material he reviews, and with a range like that, it's no small feat. *Trippa* isn't supremely entertaining, but it is succinct and informative. No photos, very small type, interviews with a porn king and (yawn, already) Electric Frankenstein. (AC)
c/o Stefano Ballini / Via Mocale 79 / 50028 / Tavarnelle V.P. (FI) / Italy

TRUST #74 / $5
11 1/2 x 8 1/2 - offset - 68 pgs
This issue of *Trust* features interviews with Namibia, the Earthlings, Fluchtweg, Indecision, Skot Olsen, Shai Hulud, Boy Sets Fire, Main Concept and Rocket from the Crypt. The layout has touches of artfulness and creative concern throughout—they aren't afraid to test the limits of space and contrast, and they come up with some impressive results we could stand to learn some lessons from. The interviews themselves are also generally thoughtful and probing. The *Trust* coverage is quite broad, perhaps too much to hold the interest of most punk niche fanatics, but the zine's function as a resource for Ger-

man punks is commited and valuable. They've been around for quite some time, and that's no accident. (AC)
Trust / Postfach 11 07 62 / 28207 Bremen / Germany

UPRISING! #2 / free (stamps)
8 1/2 x 11 - offset - 15 pgs
Um...cool layout, bad interviews, dull columns, a brief review section (thanks), some news, letters and that's it. Just another mediocre zine. (NF)
PO Box 2251 / Monroe MI / 48161

VERA KRANT #3 / ?
8 1/2 x 6 - offset - 32 pgs - Dutch
This Groningen zine attractively employs splashes and spreads of bright copy-color to relax the characteristically Euro predisposition for cramming lots of type into small spaces. The editors seem interested in supporting various musical goings-on, not all of them punk. Inside: the Hot Pockets, DJ Hell & Thee Johanz, a little bit on Motor City rock, and more. (AC)
Vera / Oosterstraat 44 / 9711 NV Groningen / Netherlands

VIPER PRESS PRESENTS: BLUE FIRE HEREAFTER / $6 ppd
5 1/2 x 8 1/2 - bookbound - 160 pgs
It's a bit "hip" but this was actually a great read. It surprised me. The look reminded me of Semiotext(e) USA. I really enjoyed the layout. There's lots inside, like all the things you never wanted to know about roaches, an interview with a guy who plays organ at major league baseball games, an analysis of the "n-word", the history of the guillotine, and more interviews - the inventor of the laser, Glen E. Friedman and someone who does the clean up at crime scenes. I could go on, because there's still lots more. My favorite thing was the long tribute to D. Boon - a collection of personal stories about him written by his friends. So, yeah, this is a bit pricey and slick, but at the same time very entertaining. *And* there are *no* ads! So I would say, check it out. (MD)
PO Box 3394 / Chicago, IL 60690-3394

WASTED #2 / $2 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
This is one of those little cut'n'paste local zines that can be the backbone of a scene. It definitely sounds as if there's a fair amount of activity in Southend, but it's being marred by the usual divisions over punk vs. hardcore vs. straight edge blah blah blah. Same old boring shit. Anyway, *Wasted* weighs in with wadges of zine, record, and demo reviews, opinions and plenty of band interviews, with Beergut 100, Chester, The Destructos,

Bug Central, Italy's Manges, and Bludgeon. Maybe I'm being unfair, but to be honest I'm bored shitless of reading the half-baked opinions of ten pence bands that released a demo two years ago. (AM)
51 Manchester Dr / Leigh On Sea / Essex / SS9 3HP / United Kingdom

WE DARE BE FREE #4 / $1 ppd
11 1/2 x 15 - offset - 20 pgs
The subtitle of this newspaper is "New England Anarchist Agitation for International Social Revolution" and while those goals might seem lofty, *We Dare Be Free* does a pretty good job of covering the local New England anarchist community, while still giving us news from struggles throughout the world. One of the best things about this zine is that it splits its focus between news of current struggles and reprints of classic anarchist polemics (including Kropotkin and Voltairine de Cleyre) giving those new to the movement a chance to hear what autonomists in Germany are doing, and why they're doing it. This is definitely one of the better Anarchist papers I've seen lately, avoiding the constant bickering and in fighting so common in Anarchist circles and focusing on the larger issues which are so important. (SS)
PO Box 390085 / Cambridge, MA 02139

WORLD WITHIN #1 / ?
8 1/2 x 5 1/2 - copied - 44 pgs
Being a sucker for personal travel writings, I really enjoyed this. An extremely introspective journey through the author's mind coupled with travel in the UK, Europe and into the Middle East. I especially liked the author's concern about not just being a careless tourist, but actually considering the impact people have on the places they travel to. Lots of good reading material here. (KC)
DIY Publishing / PO Box 3607 / 61036 Tel-Aviv / Israel

MORE LISTINGS

BORED AND VIOLENT #2 / $1 + 2 stamps
Cartoons about squids and monks and punks. Also the exact same issue they sent in last month.
2727 Van Hise Ave / Madison, WI 53705

CHUMPIRE # 114 / a stamp
This is a piece of paper with some news, rants, classified ads and that's it. The end.
PO Box 680 / Conneaut Lake PA 16316-0680

DELINEATOR #1 / $3.50
This is a clip-art zine, with lots of cool stuff that we'll steal and use in *MRR*. You should too. Neat.
515 E Denny Way #304 / Seattle, WA 98122

ON THE RUN #7 / $3 ppd
Lots of Lookout! style pop-worship, including interviews with the Teen Idols, the Queers, the Young Hasselhoffs, the Backwood Creatures, the Lillingtons, and the Early Hours.
Thorsten Müller / Ivo - Beucher - Strasse 44 / D-40237 Dusseldorf / Germany

OUNCE OF DOUBT #1 / 2 stamps
MK Ultra, Troubleman Unlimited, reviews.
61 Hacklebarney Rd / Long Valley, NJ 07853

OVER THE COUNTER PILL COMA / Trade or 2 stamps
A silly little cut and paste 'zine that makes good bathroom reading material...short and pretty forgettable.
1602 #B E. MLK / Austin, TX 78702

PUNK CRAZED NUTTER #1 / 50¢
English show reviews, local scene report, talking about the Subhumans.
PO Box 120-1895 Commercial Dr./ Vancouver, BC, V5N 4A6 / Canada

STIMULUS #2 / 3 stamps
The post-travel revelation diary issue is made up of thoughts from Emily's journal after a trip to CA. She returned a changed person and wrestles with her post trip feelings.
PO Box 255 / Village Station / New York, NY 10014

THROWING STONES #1 / $1 ppd
Political zine about drug testing, evils of Disney, Charles Darrow's arguments against the death penalty, anti-racist skin murders in Las Vegas and more.
PO Box 88232 / Kentwood, MI 4518-0232

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UNWOUND CD $11 (first album)
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FAYE WONG "Sky" TP $4
KESKIDEEZ VOL. 1 7" $3 (J Church, Rhythm Collision, etc.)

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J CHURCH "Analysis" 10" $5 (pic disc)
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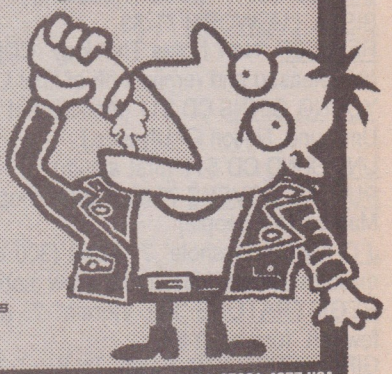

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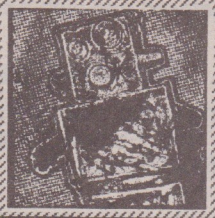

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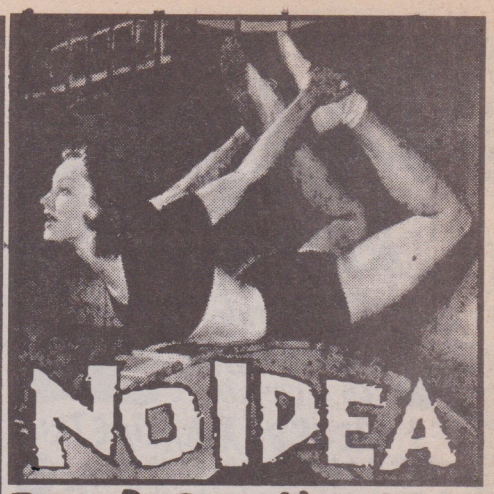

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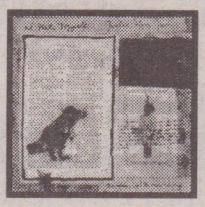

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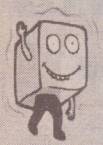

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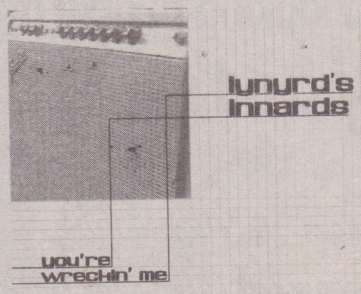

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PUNK/MOD RECORDS FOR SALE. +2000 items, '77-'85, European, American, etc... 7"s and Lps, Killed By Death / Back To Front / Bloodstains Across Stuff, oi, hardcore, anarcho, mod, power pop: Guilty Razors, The Kids, Electrochoc, Sema 4, Big Boys, DDT, Bellevue, Raxola, Rude Kids, Nasty Facts...for list: send 2 irc's or 2$: N.Verbanck, B.P.13, 66320 Marquianes, France. P.S. trades welcome too...

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SERIOUS COLLECTORS of punk, oi, hardcore, garage, 1975-1987. Stoopid records 6546 Hollywood Blvd, #214, Hollywood, CA, 90028. Open 7 days, 12:00-8:00 pm, (213) 467-6990. Call for mail order. Send $3 for list. Buy/trade. http://gemm.com/s.cgi e-mail stoopid@jps.net

WORLDWIDE PUNKROCK for sale. 2000 items: 7"/12"/Albums. I've got mega-rare stuff as well as usual stuff. Also got indie/mod/powerpop records. The list is full of Killed By Death, Back To Front, Bloodstains stuff like: Anarchy, Briard, Shit Dogs, Rattus, Eat, Bastards, Victims, Razar, Glueams, Fresh Color, Nabat, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Chain Gang + much more. Trades welcome! Send 3 IRC's or $2 for complete list to: Ingo Eitelbach, PO Box 1319, 23833 Bad Oldesloe, GERMANY. Fax: +49-4531-67733 (Tel: 67438). Email: 101603.2202@ compuserve.com http://ourworld. compuserve.com/homepages/IngoE

MUSICIANS, PROMOTE YOUR BAND! Old punk, now working as a Sales Rep for a printing company. We print plastic cards, magnets, and other promo items! Make sure that your name is all over town! Great prices for bands just starting out. Ask for Chris, toll-free, 1-800-535-1433 or write at 3711 Boettler Oaks Drive, Uniontown, Ohio 44685.

PUNK CORE RECORDS - all the worst in punk rock since 1989! Check out our online catalog at: http:/www.punkcore.com or send a stamp/SASE for our full catalog of punk and Oi! records, cd's videos and t-shirts!!! Punk Core PO Box 916 Middle Island, NY 11953 USA

S.M.D. - "King of Drunk" 8 song 7" on beer colored vinyl comes with a patch, sticker, and fold out lyric sheet/poster. $3.00 ppd (US), $4.00 (world) cash or money order to Maury Vasquez, 8807 Arma St., Pico Rivera, CA 90660.

RARE PUNK VINYL: LP's & 7"s 1969-1989 @ Roamin' Records On Line @ http://members.aol.com.HalRom/Roamin Records.html or call 949-650-1343.

MUSICIANS WANTED. Radio airplay... chart action. What's the secret? Do it yourself... Call 1-888-diy-prom. www. diypromotions.com

KILL YOUR RADIO! Punk, Pop, Hardcore, Indie, Emo, and Ska from the finest independent bands and labels. Write for free catalog and stickers: Skatterbrain Records POB 68082, Schaumburg, IL 60168. www. skatterbrain.com

GG ALLIN TRIBUTE CD "Straight From Hell" 22 songs by 22 bands. Cover art by Jeff (Anti-Seen) Clayton. Send $15 payable to Crazy Bastard Records, 16420 SE McGillivray, Suite 103-831, Vancouver WA 98683. Meatmen Tribute coming soon!

FOR SALE/TRADE: Orig. punk and hardcore list includes Deep Wound 7", Negative Approach 7", Government Issue 7", Last Resort, Skrewdriver, Oi! comps, Kids 1st and 2nd LP. Less rare stuff as well for fair prices. Send $ for list to Sven Wouters, Kapelsestraat 43, 2950 Kapellen Belgium.

DO YOU ENJOY LISTENING to "Fucked Up Noises"? V/A "Splurge" c60 w/No-Fi/Autioethik/Anus Grin/Sprawl. Comes with booklet/stickers. $2 ppd. No-fi "Demonstration Cassette" c? $1ppd. Vomitron "Generation Loss" c10 $1 ppd. Soon! "Noise Conglomerate" c90 w/ The Violet Grind/Guerre Solitaire/Joshua Norton Cabal + more! Moz c30. 7"s by Autioethik/ (No-Fi)=Sonic Deterreut. Trades welcome! stamp=list. Anti-everything: 22 Mallory, #1,Hampton, VA 23663 U$A. email: existnoise@aol.com.

"ALL KINDSA NOISE" comp. c90 w/Cannibal Cop/Moz/The Micronauts/Suppression/Dyslexis Coup/ Experimental Farm/Baphomet Criers +20 more! (punk/lo-fi/grind/noise) $3 ppd (world) Trades welcome! Anti-everything: 22 Mallory, #1, Hampton, VA 23663. U$A email: existnoise@aol.com Web: http://members.aol.com/existnoise/page3/index.htm

NOISY BAND!/INDIVIDUALS! Get in touch! Send material for possible release/distro. (Noise/experimental/lo-fi/grins/punk/ambient/electronic/home-made/spoken word, whatever, etc) Just go the fuck off! Thanks to all who have contributed! Anti-Everything: 22 Mallory, #1, Hampton, VA 23663, U$a email: existnoise@aol.com.

WANTED: NIRVANA. Will pay: 'love buzz' 7" $200. 'molly's lips' 7" $40. 'Bleach' lp (color vinyl) $40. 'Bleach' lp (aussie color vinyl) $50. 'here she comes' 7" $30. 'Bleach' (us lp + poster) $60. Many more, please offer any rare nirvana item!! Will give higher prices in trade! 2 IRC's / 2 US$ for list. 1500+ rare punk / KBD, hardcore items. N. Verbanck / BP 13 / 66320 Marquixanes / France (sale/trade).

ABSTRACT NOISE GUITAR tapes by Dan Hintz available for $5 ppd, worldwide. Lo-fi ambient trance punk loops. Write/email for complete listing. Dan Hintz / 608 O'Farrell Street #62 / San Francisco, CA 94109 email: cactusd@hotmail.com

SEAN BROWN sings with the Downer Boys 7". $4 ppd (1st class). Void 7" $4. 3 Void t-shirt Designs (plus others) $15. Send SASE for free sticker and catalog. Eye 95 Records, 602 141st Street, Ocean City, MD 21842.

WANTED: The book the 'Wild, Wild World of the Cramps'. I'm also looking to trade flyers of the following bands: Devil Dogs, Cramps, Teengenerate, Misfits, Spoiled Brats, Dead Boys, Kids, Johnny Thunders, Dictators, Raunch Hands, Pagans, Gories, Blacktop, old Aussie punk, Pleasure Fuckers, etc. So send a letter and some flyers to: Eric, 348 S. Atlantic Ave., Basement Apt., Pittsburgh, PA 15224.

MY DAD SMOKES CRACK is on the long awaited debut 7" by the Pimps. Also K-9 Christ and Strap-On Sally. Two front cover releases $4 each, both for $6. Payable to: Scott Chandler Incubator, 8461 Quincy St., Norfolk, VA 23503.

BANDS WANTED FOR compilation CDs. Punk, hardcore, ska and thrash. For more information send a recording to: Loco Diablo Records, P.O. Box 332, Thomasboro, IL 61878. Locod@soltec.net.

FOR TRADE: V/A "Stealing the Pocket" Lp, Moss Icon 7"s, Side By Side 7", Manlifting-banner 10", V/A "Unsafe at Any Speed" 7". Greyhouse "Vol II" 7", Crucial Youth LP, Behead the Prophet 7", Cave In/Piebald split 7" (white), Blind Approach "Restless Nights" 7", Rorschach 7" (gatefold), Supertouch 7", lots more. Send trade/ want lists. Moo Cow, POB 616, Madison WI 53701.

WANTED: LEGION OF DEATH (US) LP, CityIndian-Rhetoric (UK) LP, Schismopathic "Democracy" EP, live comp. video "Vile Visions", Deviated Instinct & Filth Kick/Peel Session tape, 80's-early 90's HC/thrash records, demo, t-shirts, etc!! Please send me your sale, trade, want list: Tadayoshi Akita, 6-28-12-607, Nishikasai, Edogawa, Tokyo, 134 0088, Japan. Fax:81 3 5605 4431

HONEST INDY RECORD LABEL seeking distributors and cool stores. Mostly hardcore and extreme metal releases, plus one alt/punk CD release. Fanzines, promoters, bands, and friends also welcome to write: Bethany Records, 3125 Port Way, Annapolis, MD 21403 USA

RECORDS FOR SALE: Punk, Gothic, etc.. (70s through 80s) lots of imports. Web: www.xro.com (punky stuff) or, send 3 stamps (1 dollar) for a large catalog to: Jean-Claude Lefebvre, 3124 SE Gladstone, Portland, OR 97202

WHORES WANTED TO earn equipment money for the Pimps. The debut 7" by THE PIMPS includes My Dad Smokes Crack and Strap-On Sally. $4 each, two for $6 Payable to: Scott Chandler Incubator 8461 Quincy St. Norfolk, VA 23503

MAXIMUMROCKNROLL music classifieds

NOBODY'S HEROES- "Kill Tomorrow," 4-song 7" available through BHB Records and mailorder. Send $3.00 cash ppd to: 10 Liam Ln. Centerville, MA 02632. Or send a stamp for full catalogue. Also available through Cyclone Rec, Fan Attic Rec, Mr. Clean, DIM Rec, etc. Also be on the lookout for 10 song punk compilation on BHB Records out in a couple of months.

THE STILLBORNS- Live Fast, Die Young tape. $3 PPD. Look for something from it on an upcoming Beer City CD comp called Underground Invasion #5. Send well concealed cash or money order to: Charles Martin, PO Box 666, Greensburg, IN 47240-0666

SOUNDS OF SUBTERRANIA - mail order is selling 1 + 2 Hd. - vinyl junk from all over the world. Punk rock, garage - punk, power pop, hardcore. Incl. lots of old stuff from the 70s for fair prices. Get our list with more then 1000 titles for $21 - (overseas) or $1 (Europe) or send some IRC's. Bands/labels/distros please get in contact for further collaborations. Thanks! S.O.S., c/o Stefan Barke, Westring 61, 34127 Kassel, Germany. Tel./fax: ++49 567 8900267

OUT NOW! Hello Nippon 7" w/ Navel, Moga the Five Yen, Tami, & Middishade (japanese pop punk). $3 ppd US, 4 CAN/MEX, 5 Europe, 6 Japan. Birds Over Buildings cassette: ttb/sore loser solo, 10 awesome tunes. $5 ppd us, 6 elsewhere. Also! Cedar 7". rebound.cjb.net for more info. Dosei Jidai 5707 De Lange, Houston, TX 77092.

LOOKING FOR FANZINES late 70's to mid 80's. U.S.: Ripper all, MRR 1-9, 11, 12, 14, Flipside 77-84, YourFlesh all, Big City all, We Got Power, Touch & Go; Germany/Switzerland: Pretty Vacant, Ungewollt, Apocalypse Now, Steril, TPK, Poree, Wurg, Antisystem, UK/Ireland: IQ 32, Still Dying, Neu Carnage, Italy: TVOR, Nouva Fahrenheit, Straight Edge...and so forth. Records wanted too (send saleslists or trade/wantlists). Simon Messmer/ schwalbenstr. 4/9000 st. gallen/ switzerland/ phone/fax?? and 71/223/67/59

SALE/TRADE LIST available for hundreds of punk/hardcore/garage 7" records from around the world. Please write for large free list to: Warren Bidlock/PO Box 61050/ Edmonton, AB./T5E 6J6, CANADA.

COLLECTABLE PUNK RECORDS: Sale & Trade: Big Boys-Frat Cars 7"/Eat-7/Dils-7/ I, Braineater-7/ Anti Climax-Anarkist-7/ V/ A-Skins E Punks-7/ DOA-7/Terveet Kadet-LP/Reagan Youth-LP/DI-Johnny's Got 7"/ Social Distortion-7"/ Solger-7"/Subhumans 7"(Canada)/ Zero Boys-LP/ Anti/Really Red 7"s/// I WANT: Red Alert-Border Guards 7"/ Bad Brains-1st 7" w/ tan sleeve/// PH#(425)290-5758/Jason: PO Box 2223/Lynnwood/WA 98036 USA/ email: JXMBWF@AOL.COM, see current list: http://members@aol.com/JXMBWF/PUNK.html

WE'VE MOVED!!! New address: marginal.muziek.net We've moved!!! New address: marginal.muziek.net We've moved!!! New address: marginal.muziek.net

YOU'VE SEEN MY VIDEOS on everyone else's list, now get them from the master! Cheap prices, will trade when possible. For list send $1 or 2 Canadian stamps to: Eh-1 Video c/o Rick Scullion, 3827 Lawrence Ave. E #507, Scarboro, Ontario, Canada, M1G-1R4 e-mail: eh1fanzine@hotmail.com website: http://music.acmesity.som/underground/402

ITALIAN RAW PUNKETTES, changes to everyone that send his/her list (Vinyl only) 10", 7", LP-Lo-fi, Compilation punkrock, rock'n'roll, rockabilly, psychobilly. Bocchi Lorenza, Via Matteotti 8,12100 Cuneo-Italy.

TRIUMPH, FIRST DEMO-DEBUT-4 trax in real Lo-Fi punk style, Female voice, Label Wanted, come on! 3 USD plus 1 USD PP. Bocchi Lorenza, Via Matteotti 8 12100 Cuneo-Italy.

PUNCH PEOPLE-The world's #1 punk rock band. Their second album "40 oz. of Punch People" is now available for only $4 ppd. This 60 minute tape is better than the best tape you've ever heard. This band has inspired GG Allin, Dead Kennedys, the Germs, Wu-tang Clan, Sham 69, The Casualties, and many others, now let them inspire you. Send cash to: Noah Lyon 67 Barclay Clintondale NY 12515. Send stamps for free patches.

THE NORMALS 1978 New Orleans punk trailblazers are back! New CD "Your Punk Heritage" now available. 20 songs of high energy guitar rock. $14 USA. Airline 61 Records PO Box 1265 Metairie, LA 70004. Website for more info!

CHECK OUT THE BIGGEST punk rock mailorder catalog in the world! Over 75 pages full of rare and out of print punk records from: The Adicts, Dickies, Blitz, Crass, Partisans, Dead Kennedys, Misfits, Subhumans, Dils, and thousands more. Everything from 1977 to the present. Also hundreds of patches, shirts, stickers, and buttons to choose from. (all for cheap too!) For the newest catalog, send 3 stamps or $1 to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701 USA. Or check out the web page at www.drstrange.com And when in Southern California check out the new store. 2300 square feet of pure punk rock! Records, cd's, creepers, bondage pants, studs, and more...(909) 994-1778.

PUNKS BEFORE PROFITS issue #3/4 is out now so send $2 ppd send your tapes cd's /7" for review. Bands get in touch for shows in the western NY call 716-373-4478. Ask for Ryan. Also get in touch about ad rates. 1/4 pg $5, 1/2 pg $10 full pg $20. Anything smaller send a couple of bucks. Send to 115 Stowell Ave., Olean, NY 14760.

WANTED: SODOM, "Agent Orange" 2xLP picture disk in metal canister. (As well as the regular LP version of the album.) I will pay top price for the picture disk, to those who have it! Or state your price, with description of condition. Write me at: Kristopher Jolly, 2942 Kinsey Ave., Des Moines, Iowa 50317 USA.

F.T.B. NEW CATALOG out now! Tons of new patch and shirt designs. Some of the patches I have are: Aus Rotten, Los Crudos, Filth, Choking Victim, and well as new designs from Anti Rascist Action, Submachine, the Blanks and many more. I can also make shirts and patches for your band. Wholesale prices available for shops and distros. For a catalog send 1 stamp to: F.T.B. Inc., c/o Cheez, 119 Chesterfield Rd., Pittsburgh, PA 15213.

PUNK ROCKERS WANTED to earn money The Pimps, K-9 Christ is on the debut 7". Also My Dad Smokes Crack and Strap-On Sally. $4 each or 10 for $25 too: Scott Chandler, 8461 Quincy St., Norfolk, VA 23503.

TOO NORTH RECORDS, old & new school punk, oi!, alternative & metal. Imports, new releases and loads of collectibles. Check out online catalog at www.mts.net/~toonorth or send 2 IRCs to POB 184, 905 Corydon, Winnipeg, Mb R3M 3S7 Canada.

STICKERS FOR SALE - 3 for $1 or .50 each - Deep Wound, Citizen's Arrest, DK's, Necros, Impact Unit, Crippled Youth, SSD, Infest, Rorschach, 7 Seconds, Discharge, Black Flag, Void, Misfits, J.F.A., The Lewd & tons more. Send SASE for detailed list to: M.O.B., 1474 N. Valley Rd., Pottstown, PA 19464.

BANDS LOOKING FOR SOMEWHERE to play on the east coast? Come play our skatepark. Spazz says we rock and so does every other band that plays. Send music to 510 A E. 1st St. Greenville NC 27858.

MUTANT RENEGADE ZINE #10 out now. MRZ is a music /theme zine printed on 48 pages of newsprint. Send $2 for a sample, (specify #9 or #10) or $8 ($10 Canada/$14 World) gets you a year subscription, button and sticker. Make checks payable to Mutant Renegade. MRZ P.O. Box 3445 Dayton, OH 45401. Grog@Mutant-Renegade.com www.Mutant-Renegade.com.

MUTANT RENEGADE #10 out now. MRZ is a music/theme zine printed on 48 pages of newsprint. Send contributions for future issues #11 - "Sell-Out Issue", #12 "Drinking/ Fucked Up Issue", #13 Millenium /We're All Gonna Fuckin Die Issue". We review everything - send something in. MRZ P.O. Box 3445 Dayton, OH 45401 Grog@Mutant-Renegade.com www.Mutant-Renegade. com.

RUPTURE, STANLEY KNIFE, The Blurters 3 way split cd. Rupture up to no good again doing their '77 inspired oi stuff teamed up with Sydney oi boys Stanley Knife and Sydney streetpunkers The Blurters. $10 ppd anywhere. 16 tracks in total. Cash only to Snapshot Records, P.O. Box 175, Georges Hall NSW, 2198, Australia. Fax (612) 9519 1750. Trades welcome.

GABBA GABBA HEY! Ramones fans. Please help me expand my collection. I have lots of audio and video to trade. Looking for more Ramones and related groups. Also need Devo, Roky Erickson, Fear, Dictators, Monkees, Kiss, Dickies and most old-school punk and metal. Your list for mine. Chris / Box 674 / Slater, IA 50244

GERMAN PUNK ROCK for sale/trade: Big Balls, A5, Punkenstein, Cretins, ZK, Vorkriegsjugend, Slime, Razors, Remo Voor, Killerpralinen, Middle Class Fantasies, Chaos Z, Herman's Orgie, KFC, Artless, Daily Terror, Mittagspause, Napalm, OHL, Rape, and more. Please send 1 IRC for a complete list to B. Jünger / SoesterStr. 66 / 48155 Münster / Germany

800+ PUNK/HC RECORDS from all around the globe for sale/trade including Kids, Cock Sparrer, Maggots, Lewd, Misfits, Pandemonium, BGK, Amebix, Zyklome A, Svart Framtid, Gauze, Cobra, Stalin, P. F. Commando, Rude Kids, Anti Cimex, and much more rare stuff. Please send 1 IRC for a complete list to B. Jünger / SoesterStr. 66 / 48155 Münster / Germany

625 NEW SHIT! Cornered EP - High speed NYHC from Florida. What Happens Next? EP - Mid-80's bandana core ala Attitude Adjustment, Ripcord, and Heibel, with members of All You Can Eat, Spazz, Your Mother, and Fuckface. Still hot: Devola EP, They Live EP. Mailorder from Vacuum, Distros write: 625, PO Box 423413, San Francisco, CA 94146, USA. Distributed by Revolver, Bottlenekk, Choke, Very. Email max625@hotmail.com. Don't fear the bandana.

MAXIMUMROCKNROLL classifieds

HARD TO THE CORE, slammed into the pit at Folsom prison. Feel it! Looking for my goddess to set me free, with her love, letters and photos. Reach out, reach in. Harold Daniels, D-16943, F C-2-210, P.O. Box 290066, Represa, CA 95671.

JOBLESS ANTI-WORK WEAR wanted: looking for hats, t-shirts, bags, etc. from the old New England skate wear company. Will buy or trade records for items. Looking for ownership contact info (G. Seitz?). Email: moocow@itis.com. Moo Cow / P.O. Box 616 / Madison, WI 53701

NY PUNK MALE/23 looking for worldwide friends. Are you bored with nothing to do? Well then get off your ass and write. Your life may just depend on it. Carlos Da Silva, 44 Frances Blvd, Holtsville, NY 11742

ALOHA!..http:members.aol.com/hwnexp. Mahalo!

VIDEOS VIDEOS VIDEOS: Charles Bronson, Nausea, Unbroken, Los Crudos, Zeke, Toilet Boys, Donnas, Dwarves, Jets to Brazil, Wu-tang, Joan of Arc, Assuck, Make-up, Makers, & lots more. Lists welcome. Send S.A.S.E. to: Will/ 1019 N. Anza/ El Cajon, CA 92021. Also do custom printing, 1" buttons, & silkscreening for cheap need projects!

SEND A LETTER TO SONJA. Female, born 75, wants letters from all over the world. Sonja is into punk rock, ska, movies, Tom Jones, books and Scotland. She knows all the musical tricks! Write to Sonja Kollmann, Luxemburgerstr. 16,50674 Köln(Cologne), Germany. So everyone counts and everybody join and write Sonja.

KERSPLEBEDEB SAYS: Fuck shit up or fuck right off - check out our radical butt-kicking boot-stomping cop-hating rapist-killing collection of buttons and t-shirts at www.kersplebedeb.com. Email: info@ kersplebedeb.com. Or write for a catalog: Kersplebedeb / CP 63560 /CCCP Van Horne / Montreal, Quebec / Canada H3W 3H8

NYHC'S IN EFFECT ZINE issue #12 OUT NOW!!! Interviews: Underdog, Skarhead, Vision, Kill Your Idols, Grey Area, Hoods, Compression, & Advertencia. Awkward Thought Euro Tour '98, and NYHC's All Time Top 20 Albums. 132 pages...$3 by mail in the USA, $5 Europe, $6 Japan/Australia. Cash or money order payable to Chris Wynne. In Effect PO Box 710060 Laguardia Airport Station Flushing, NY 11371-0060

NYHC'S IN EFFECT ZINE now has its own website. http://ineffect.hypermart.net New issue (#12) also out with Underdog, Vision, Skarhead, Kill Your Idols, Grey Area, Hoods, Compression, Advertencia and more!!! In Effect PO Box 710060 Laguardia Airport Station Flushing NY 11371-0060.

VIDEO WANTED! THE DAMNED (1997-1998 tour), Lords of New Church, Pearl Harbor, Bomboras, Nomads, Iggy, The Clash, Dickies, Stranglers, Southern Culture on the Skids and P.I.L. Good quality! Buy/trade. Cyril Ruth 3520 N. Woodlawn Metairie LA 70006.

BANDS...GET MORE SEX... Check into the Noise Zone...Promotion-management-publicity-Photos-web design-web listing and beyond! http://www.geocities.com/Paris/musee/4798/index.html email: noisezone@hotmail.com write: NoiseZone Productions, 1765 E.Waterford Court #1026, Akron, OH 44313

MOVING TO GREENSBORO, NC this summer and I don't know anyone out there. I mainly need a place to live, but I'd like to hear from anyone in the area. I'm into crust, hardcore, reading, shows, writing. Please contact Philip Krynicki, 27 Finish Line Road, Bahama, NC 27503.

VIDEO TRADERS-your list gets mine. ANWL, Bad Brains, BTS, Jerks, Clash, DK's, Fear, GBH, Meatmen, Mentors, Minor's, Misfits, Negative Approach, Plasmatics, Ramones, Pistols, Social Distortion, etc. PAL/NTSC. Greg Gibson, 507 N. Marshall, Clarksville, IN 47129.

RAPID FIRE MAGAZINE #18-BLANKS 77, KAWASAKI ZG-1000, Laconia, NH, Americade, NY, Motorcycle Rallys, 108 Live Band Reviews, CD/Record/Zine Reviews. Whiteface Mountain Motorcycle Tour. More. Send $2.00 to: RFM #18, 216 States Prison Hollow, Starksboro, VT. 05487.

HELP! 18 YEAR OLD BOY MOVING from Boston to Winter Park/Orlando area this fall. I have a place down there but no friends. I play drums and listen to your favorite bands (probably). Please write: Jaimie McNeil, 15 Upland Lane, Ipswitch MA 01938

JUSTIN A. "Yuppie Punk" Thaler. Lane L and Kim S from Summerville "the old school" are looking for you. We can't find you in Chicago. Where did you go? We miss you. Contact us at yuppiepunk94@hotmail.com.

AGENT 1904 . Need . Photos . Art . I guess some poems . Stories . Nudes . Shit for music reviews . Free stuff . For reader contest . Nudes . Of your mom for contest . Anything will help . Thanx for your time . A hole . Box 614 / Carlsbad, CA 92018.

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JOBLESS ANTI-WORK WEAR wanted: looking for hats, t-shirts, bags, etc. from the old New England skate wear company. Will buy or trade records for items. Looking for ownership contact info (G. Seitz?). Email: moocow@itis.com. Moo Cow / P.O. Box 616 / Madison, WI 53701

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RANCID HELL SPAWN Gastro Boy 7"	£2.65	$5.00
RANCID HELL SPAWN Teenage Lard 7"	£2.65	$5.00
SAVAGE MALIGNANT Lucky 7 7"	£2.65	$5.00
STEVE McQUEENS Mission To Rock 7"	£2.65	$5.00

ON OTHER LABELS:

AEROBITCH / LOUDMOUTHS Split 7"	£2.75	$5.00
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BLIND OBEDIENCE Submit To The Yoke 7"	£2.75	$5.00
BORIS THE SPRINKLER Drugs & Masturbation 7"	£2.75	$5.00
BUMP'N'UGLIES Band Of 1000 Holds 7"	£2.75	$5.00
COMPLETE EXCLUDE Weak and Non Power 7"	£3.25	$6.00
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ELECTRIC FRANK'STEIN / CRISPY NUTS Split 7"	£2.75	$5.00
FUCK GEEZ Here's The Fuck Geez 7"	£3.25	$6.00
GERI LIVE Growing Up 7"	£2.75	$5.00
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HELLRAISERS / CAVE DOGS Split 7"	£2.75	$5.00
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RAYDIOS My Baby's Back 7"	£2.75	$5.00
SAFETY PINS / TOXIC SQUEAK Split 7"	£2.75	$5.00
STOOL SAMPLE / BLOODY SODS Split 7"	£2.75	$5.00
SUCK MY LIFE, SUCK MY DEATH Jap Compil 7"	£3.25	$5.00
SWINDLERS I Wanna Kill My Friends 7"	£2.75	$5.00
TOXIC NARCOTIC / UNSEEN Split 7"	£2.75	$5.00
TV KILLERS / TEMPORAL SLUTS Split 7"	£2.75	$5.00
UNBORN SF Pearls For The Swines Pic Disc 7"	£3.75	$7.00
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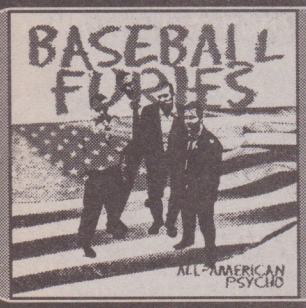

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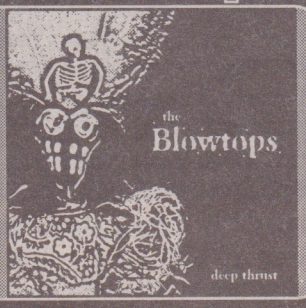

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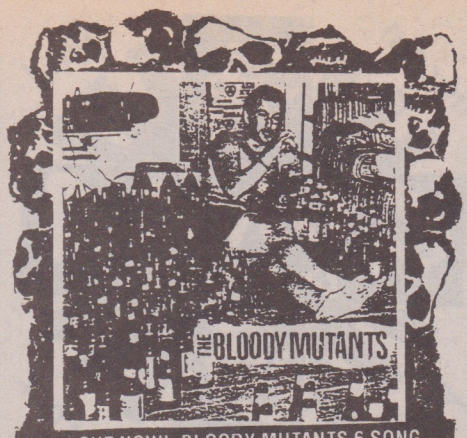

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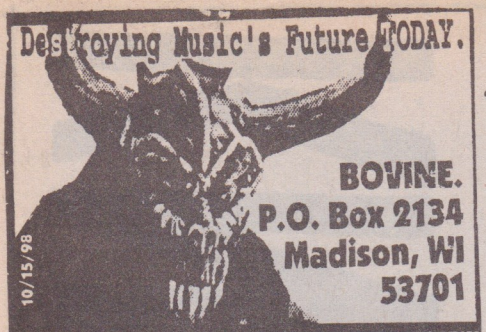

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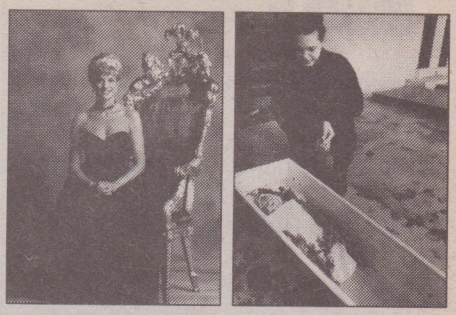

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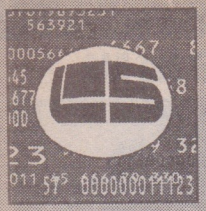

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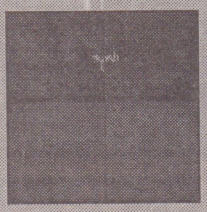

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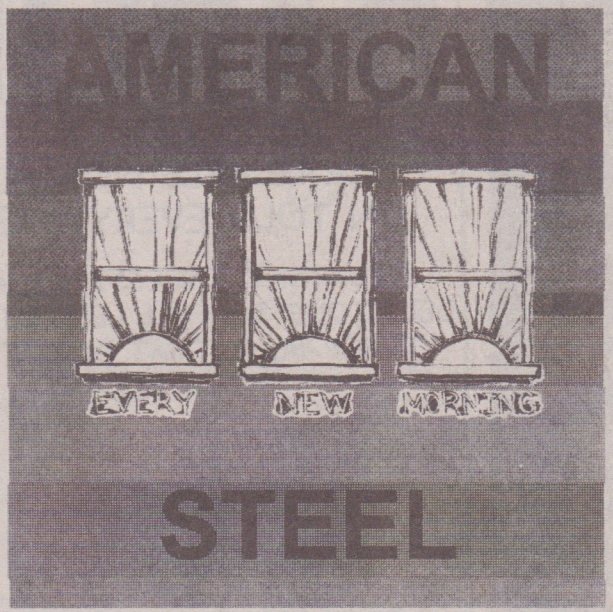

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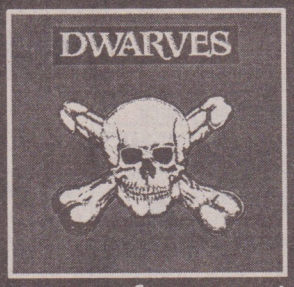

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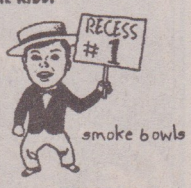
RECESS RECORDS IS PLANNING A TOUR WITH LIKE 6 RECESS BANDS. IT WILL GO DOWN IN JUNE 1999 AND SO FAR BANDS THAT REALLY WANNA GO IS: F.Y.P, QUINCY PUNX, THE DWARVES, FURIOUS GEORGE, THE GRUMPIES, SEX OFFENDERS. THIS COULD CHANGE OR BEST YET THE WHOLE DAMN THING MIGHT BE JUST A PIPE DREAM OR SOMETHING LIKE THAT. I DONT EVEN KNOW WHY I'M PUTTING THIS IN THIS AD BEING THAT ITS SORTA EARLY AND ALL. O.K. WELL JOE, OUR PUB/ZINE GUY, JUST TOLD ME TO TELL YOU, THE KIDS, THAT IF YOU BUY $50 OR MORE WORTH OF RECESS STUFF THAN HE WILL PERSONALLY MAKE YOU ONE OF HIS LIL COMP TAPES WITH A BUNCH OF BANDS THAT HE LIKES. I DUNNO.. I GUESS THATS GOOD, BUT DONT BLAME ME IF IT SUCKS, IM JUST ALLEY-OOPING THE MESSAGE TO YOU COS I AM THE AMBASSADOR OF THE KIDS.



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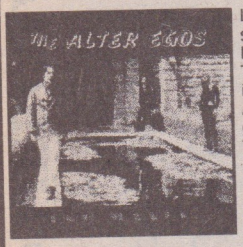
NEW RELEASE ON WINTER 1999

file under : garage-power pop

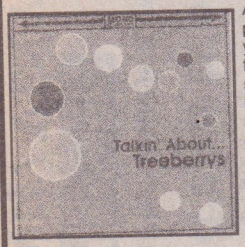
ALTER EGOS - EGO MANIA CD



Legendary guitar player and singer from Gizmos, Thee Forgiven and Tommyknockers, Rich Coffee is back with his new band! Alter Egos are new action of garage/Power Pop music. Their music are carrying cool pop sound with 60's & 70's punk energy and 90's aggressive guitar rock'n roll. This is thier debut album includes 16 brand new original songs. Highly recommended for all garage/pop punk/power pop fans. $11 (PPD)

file under : power pop

TREEBERRYS - TALKIN' ABOUT CD



A great debut from Japanese pop sensation. Treeberrys is young and most talented band from Tokyo. Their sounds are similar to Beatles, Hollies, Knack and Rubinoos. But they are not copy cat. They have own pop style. Songs are catchy, melodic, powerful with Rickenbucker guitars. This is thier first CD. Including 12 their own songs. We very recommend all pop fans! Don't miss it!

$11 (PPD)

file under : wildest Jap punk/ garage comp

V/A - SCHOOL IS OUT : JAPANESE GARAGE/PUNK DROP-OUTS COMP CD

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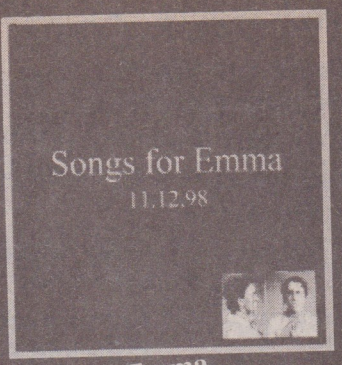

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